

THE BUYER'S GUIDE FOR COMIC FANDOM

IRON MAN
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MARVEL COMICS GROUP



179
April 22

THE BUYER'S GUIDE FOR COMIC FANDOM®

REACHING ALL SERIOUS COMIC ART FANS AND COLLECTORS

THE BUYER'S GUIDE FOR COMIC FANDOM is a weekly publication of DynaPubs Enterprises/15800 Rt. 84 North/East Moline, Illinois 61244. Second class postage paid at East Moline, Illinois, and at additional mailing offices. This is currently the widest-read publication in the comic collecting field and has been called the comic collector's Bible.

READERSHIP: 10,200

SUBSCRIPTIONS: THE BUYER'S GUIDE costs \$3.00 for 12 issues or \$5.00 for 26 issues in the United States, Canada and Mexico. Subscriptions for foreign countries are \$5.00 for 12 issues or \$7.00 for 26 issues — second class. (First class and air mail rates available upon request.) SINGLE COPY: 50¢. NO BACK ISSUES AVAILABLE. Entire contents Copyright © 1977 by Alan Light. All rights reserved.

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With our weekly publication, your ad can be printed as soon as YOU want it to be. The ad you send us will come out soon no matter when you submit it to us. So send it in as soon as you prepare it.

PREPARING YOUR AD: Black ink on white paper will produce your best results. Worn out typewriter ribbons will not reproduce well. Please take note of "SIZE OF ORIGINAL AD" explanation in each ad category. Follow these and you should have no trouble preparing an attractive ad that will bring you excellent response.

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AD DEADLINES

Our advertising deadlines are EVERY FRIDAY. We must have your ad by noon FRIDAY for it to be printed in the following week's TBG. All copies of TBG are in the mail 3 days after the ad deadline and in subscriber's hands in a matter of days. Here is a list of upcoming issues and their deadlines:

- #180: APRIL 8, 1977
- #181: APRIL 15, 1977
- #182: APRIL 22, 1977
- #183: APRIL 29, 1977



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*BARBARIAN WOMEN #2—\$2 (Full Color Story & Cover by S. Clay Wilson; Female Samurai by Harris; "Warrior" by Chris Metz)

*CALIFORNIA COMICS #3—\$2 (2-pg. Color Corben Nude; Lovetree Comics by Watson; Barney Steel; "Comicography" Part II)

*CARLOAD O' COMICS—\$6 (Crumb; new Noid Story)

*COMPLETE FANT—\$1.00 (Lee Marrs)

*DR. ATOMIC'S MARIJUANA MULTIPLIER—\$1.50

*DR. WIRTHAM'S COMICS & STORIES #2—\$1 (Neal)

*DYNAMITE DAMSELS—\$1.00 (Roberta Gregory)

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*TITS & CLITS #3—\$1.25 (Chevli, Trina, etc.)

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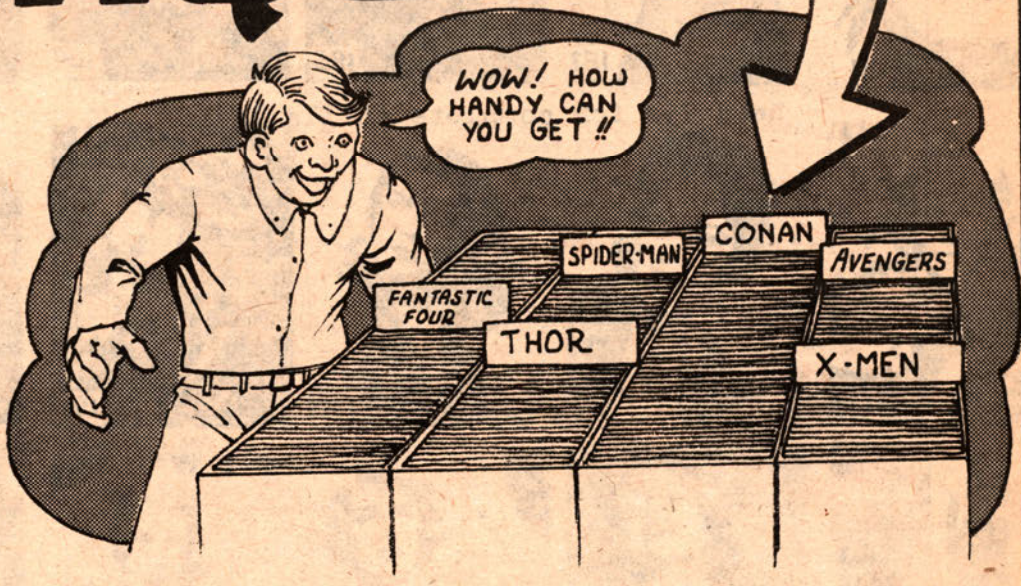
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PHONE # _____

PLEASE PRINT CLEARLY!

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- ☐ 83) Sub-Mariner
- ☐ 84) Super Villian Team-up
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- ☐ 88) Tomb of Dracula
- ☐ 89) Warlock
- ☐ 90) X-Men
- ☐ 91) Ms. Marvel
- ☐ 92) The Spectacular Spider-Man
- ☐ 93) What If?
- ☐ 94) Black Panther
- ☐ 95) Logan's Run
- ☐ 96) 2001: A Space Odyssey
- ☐ 97) Red Sonja
- ☐ 98) Sea Devils
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- ☐ 102) Werewolf by Night
- ☐ 103) Marvel Premiere



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FLASHBACK 4
SPECIAL COMICS #1
This is actually HANGMAN COMICS #1 and is one of the all time greats, coming from the M.L.J. Company. 68 pages, 1941.



FLASHBACK 13
ALL STAR #2
The members of the Justice Society were to team up in #3, so in this issue each is still in his own adventure! All classic Golden Age material. 68 pages, 1940.



FLASHBACK 14
ALL SELECT #1
The original glory of Captain America, Sub-Mariner and the Human Torch live again in this FLASHBACK reprint. Also featuring one of the most colorful covers here! 52 pages, 1943.



FLASHBACK 5
MILITARY COMICS #1
One of the greatest comics from a company that lived up to its name --QUALITY COMICS. This particular issue features the first appearance of BLACKHAWK! 68 pages, 1941.



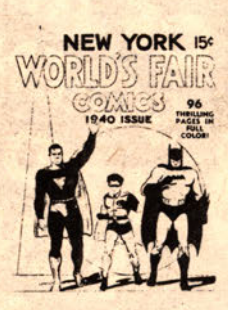
FLASHBACK 15
CAPTAIN MARVEL #2
The second issue that, like issue one, sells for hundreds of dollars now. Four complete Captain Marvel tales. 64 pages, 1941.



FLASHBACK 16
PEP COMICS #17
Another nice M.L.J. title. This one is special because it features the very first appearance of HANGMAN--also has the SHIELD & more. 68 pages, 1941.



FLASHBACK 9
DOLL MAN #1
Another great QUALITY comic, and the only Golden Age comic to be drawn entirely by Reed Crandall. 5 DOLL MAN stories in all. 68 pages, 1941.



FLASHBACK 17
CAPTAIN MARVEL, Jr. #1
Features the origin of Capt. Marvel, Jr. and some of his earliest adventures. A valuable Fawcett... with good reason! 68 pages, 1943.



FLASHBACK 18
MASTER COMICS #21
The first appearance of any of the Marvel characters in MASTER. As you see by the cover here, it features CAPTAIN NAZI as the villain (Boy, is he mean!). 68 pages, 1941.



FLASHBACK 21
THE HUMAN TORCH #1
Numbered #2, this is actually the first issue, and features the origin of TORO. Also features the FALCON, SUB-MARINER and four more! 68 pages, 1940.



FLASHBACK 23
ALL WINNERS #1
A superb Timely comic book, featuring all of their major characters! Captain America, the Human Torch, Sub-Mariner, etc! 68 pages 1941.



FLASHBACK 24
SPY SMASHER #1
At one time in the Golden Age, Spy Smasher was more popular than Captain Marvel himself! This is the first issue, with Spy Smasher battling America's enemies. 68 pages, 1941.



FLASHBACK 25
AMERICA'S GREATEST COMICS #1
** Bonus issue! ** A 100-pager & jam packed with all the major Fawcett characters of the time! An impressive comic book. 100 pages, 1941.



FLASHBACK 26
MARVEL MYSTERY COMICS #4
Here it is! The comic that is only three issues away from the origins of the Human Torch, Sub-Mariner, Kazar, the Angel, etc. Very early Timely! 68 pages, 1940.



FLASHBACK 27
SILVER STREAK #6
This issue features the very first appearance (with origin) of the DAREDEVIL of the 1940's. And here he is battling THE CLAW, his most formidable enemy. 68 pages, 1940.



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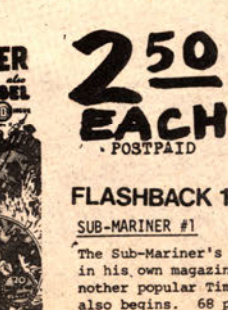
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This is your mistress of the HAUNT OF FEAR, The Old Witch, to fill you in on the latest plans for re-publishing my stories...and you'd better get your drool-cups ready for this announcement!

For any of you who might have just come out of your BOX, let me give you a quick update. When Bill and Al were forced to throw in the towel in 1954, it looked like I was a GONER! The whole horror comics industry, with the three Ghoulunatics included, went down the drain almost overnight.

Since then, there have been three publishers who have attempted to revive me; to give me a new format of publication so I can again recount my stories of horror and suspense. Woody Gelman's Nostalgia Press published a large full-color hardcover book of selected stories. Russ Cochran published six large deluxe (expensive!) portfolios in limited editions for you art-oriented collectors (the last in this series, EC PORTFOLIO SIX, is due to be published in May, 1977). And most recently Bruce Hershenson and Ron Barlow of East Coast Comix published 12 issues of EC reprints before giving up publication last year. But you know all of this, right?...and now you are wondering what comes next? You should have known that I couldn't stay buried for long...so read on, gentle reader!

I am very pleased to announce that Bill Gaines has approved plans for Russ Cochran to republish not only MY stories, but ALL of the EC New Trend comics! Russ Cochran is, at this very moment, pondering just what the best format of publication would be, and he wants to hear from YOU...ALL OF YOU!!

What Russ would like to do is this: To reprint, a volume at a time and on a regular basis, the entire New Trend (approximately 300 comic books!)...in a series of hardcover books approximately 9 x 12 in size, with color cover and black and white interior art. Each hardcover volume in the series would contain from 6 to 8 complete EC issues in sequence!!

For example, his first proposed volume in this series would be the first 7 issues of FRONTLINE COMBAT, printing each issue completely except for ads, text stories, and letter columns. This volume would contain 196 pages of comic art and a few more pages of introduction and comment. All interior artwork would be printed in black and white, shot from the original artwork. This would give a reproduction quality on a par with the EC PORTFOLIOS, but smaller in size and on lighter weight paper (but not pulp paper...a good quality coated stock would be used).

The second volume to be published in this mammoth project would probably be a science-fiction volume, perhaps the first 7 issues of WEIRD SCIENCE or WEIRD FANTASY. The third volume would be a horror or SHOCK volume, and so on and on until the whole collection is reprinted. In this way the entire run of FRONTLINE COMBAT would be complete in two volumes, the entire runs of both of the s-f titles would be complete in a total of 6 or 7 volumes, and so on.

Republishing the entire EC New Trend in this way would lead to a total of around 40 volumes!! (Gulp!) Impossible, you say? Perhaps, but producing four volumes per year for the next ten years is certainly not impossible...IF enough collectors will buy the series at the retail price of around \$12. per volume.

So, THAT'S THE BIG "IF"!! The big question is...if YOU were given the chance to buy these hardcover volumes, receiving 7 complete EC issues...28 EC stories...for around \$12...would YOU BUY THEM?? Would you buy only selected titles...say, only the horror volumes or only the Kurtzman "war" volumes...or would you want to buy each title in the series and build a complete EC collection over the years of publication?

Would you SUBSCRIBE to the series by taking each new volume as it is published?

These are the questions that are keeping Russ Cochran awake at night, and he could use some feedback from YOU, the buying collectors!!

If you don't care at all about EC, or about ME (!), or about this proposed project of Russ Cochran's, then just read on and forget this plea!! But if you do care, if you would support this series, then please take a few minutes to write to Russ and tell him about it and offer any suggestions you might have.

He would love to hear from YOU before all the hairs in his beard turn gray!! With the right feedback from the buying public, Russ Cochran will be able to launch this series and get it started right...and, hopefully, to continue with it until ALL of the fantastic, glorious comic art in the EC VAULT has been republished!!

Write to Russ NOW, at the address below...let the voice of the people be heard...and, if all goes well, I will be seeing you all again real soon!! Here's Hopin'!!

O.W.



Russ Cochran Box 437 West Plains, Mo. 657

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PRIVATE SCREENINGS
34 Redwood Tree Lane
Irvine, California 92715

Private Screenings was a 40 page "irregularly published" magazine which recently ceased publication. It is listed here because 1) the editor has indicated that continued publishing might be possible in the future, and 2) it was a damn good magazine, deserving of success. In addition to the conventional fan-type articles, Private Screenings tackled the subjects of film piracy and the FBI harassment of collectors, in a manner usually ignored by other publications. Their June, 1976 issue featured part II of an in-depth article on the films of Laurel and Hardy, reviews of films available to collectors (16mm and 8mm), an article on "Cap-



Lila Lee, 1922



Buck Jones, with Mabel Evans in "The Roaring West," 1935

The Movie Collector's Catalog

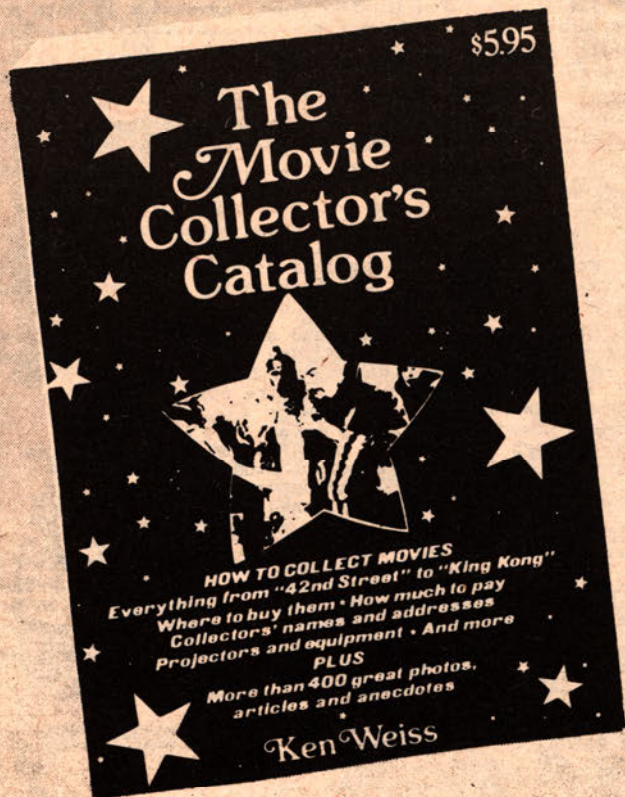
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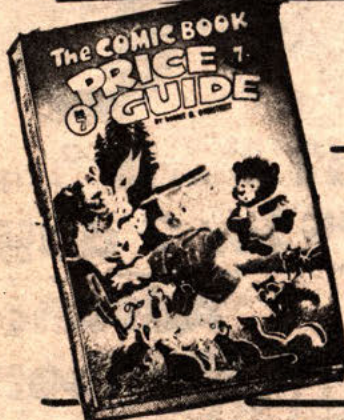
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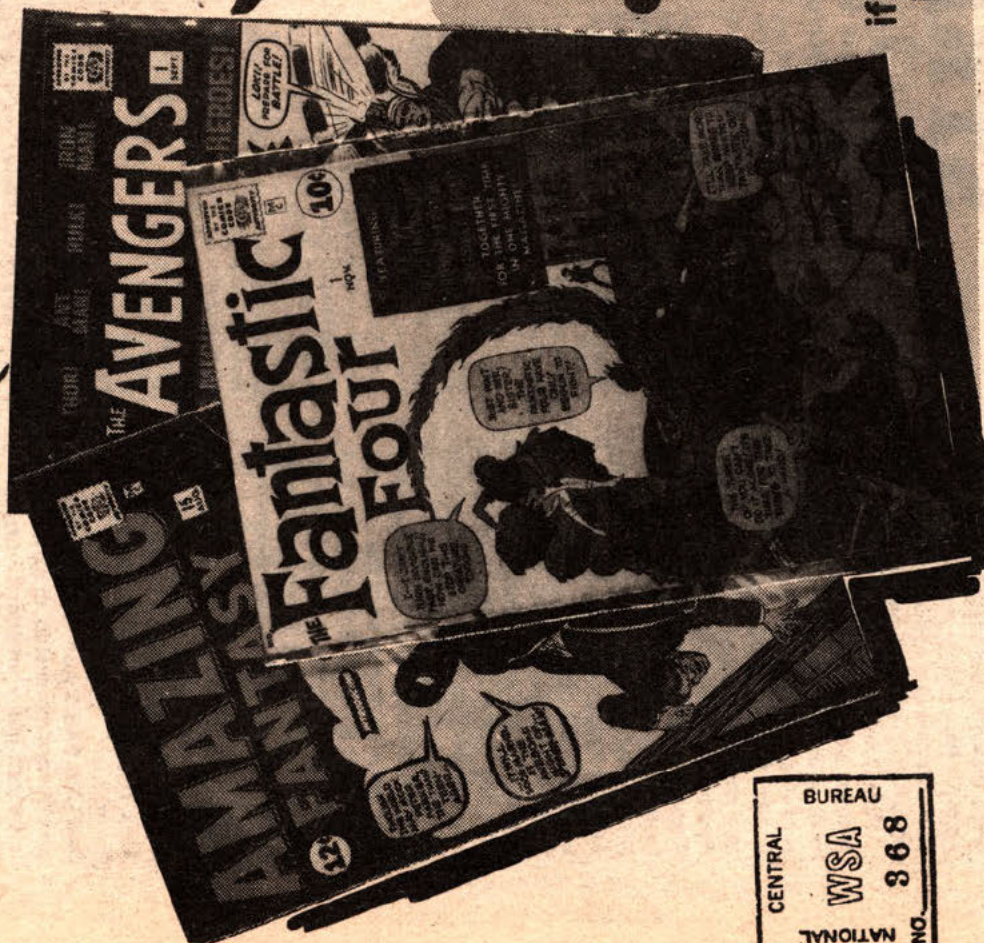
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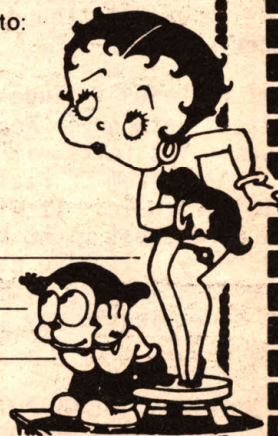
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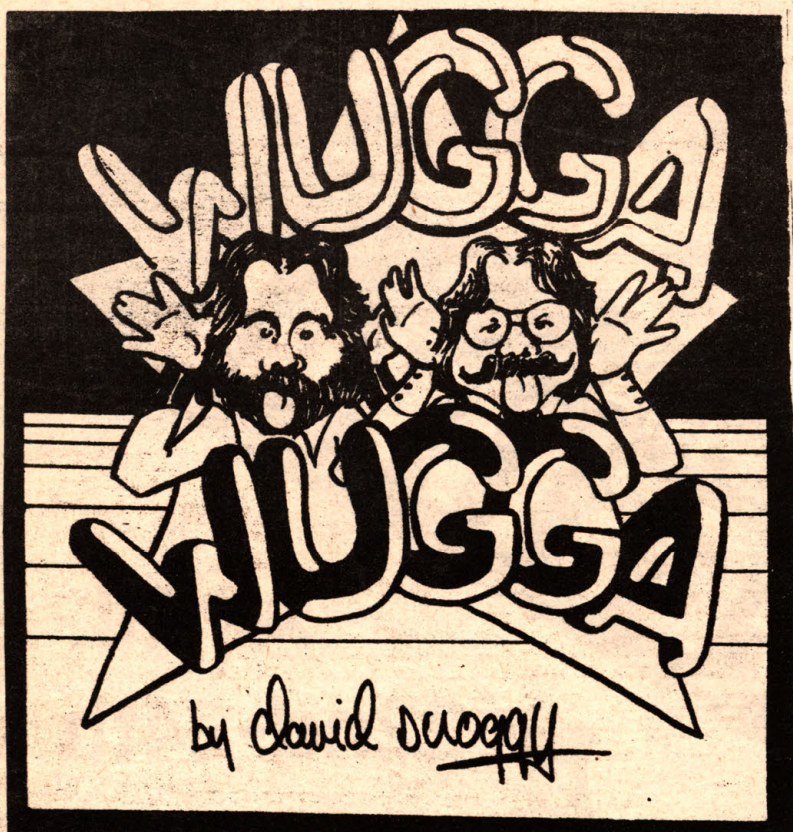
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«West Coast Report»

Greetings and hallucinations from San Diego. As the East Coasters recover from the worst of the weather, and we in San Diego strive to conserve water for parched Marin County, Bill Stout toils away in Hollywood, busy as can be. His new color portfolio from Nova is out, and reaction is good. Next come a cover and three-page story for *Fear and Laughter*. His one-sheet for *Wizards* was magnificent; and the original version has already become a collector's item. The original contains a motif of swords and skulls and stuff. It was replaced with a second Stout rendering featuring flowers and mushrooms and stuff. Peace, kids. Mr. Stout's first full-scale show, *The Prehistoric World of William Stout*, will (has) open March 14 at the American Comic Book Company's Westwood store. The show will hang through Easter and, besides featuring the original poster plates, will include illustrations from Don Glut's forthcoming dinosaur dictionary. Glut has enlisted the aid of several eminent paleontologists as well as top illustrators and the result should be, how shall we say, a blast from the past. Other contributors include Russ Manning and William Wray.

Back to *Wizards* for a minute. Ralph Bakshi's latest film is out now, after a false start in the Bay Area. Release was held up due to breach-of-contract litigation between Bakshi and his agent, but everything seems hunky-dory now. *Daily Variety* and *The Los Angeles Times* panned *Wizards*, but don't you believe 'em, it's still worth seeing. Although I haven't made it up to LA to see the film at this writing, I did have the pleasure of touring the Bakshi Studios a few months ago, and was able to view many finished cels and drawings. The film juxtaposes Jim Starlin and Mike Ploog's Bodē-ish wizards against exquisitely detailed backgrounds. Some were of deep, dark castles reminiscent of the etchings of Albrecht Dürer, others a multi-layered Rackhamesque fairy forest.

The success or failure of *Wizards* will determine the fate of Bakshi's next project, *Lord of the Rings*. Mike Ploog has already completed character sketches for the dark riders, and they are some of his best work. Bakshi says of Ploog, "It's like having a Frazetta in the studio."

A plethora of portfolios is about to descend upon us. Howard Chaykin's black-and-white Sherlock Holmes has been released from Middle Earth, and we can expect, finally, release of Frazetta's *Women of the Ages* portfolio. The Middle Earth Annual is about due, featuring plates signed by the artists, the contributors being Jim Starlin, Howie Chaykin, Jeff Jones, Frank Brunner, John Severin, and a couple of surprise artists (good guesses might be Barry Smith and Rich Corben).

April releases include another portfolio in the "long-awaited" category: Neal Adams' Conan via Christopher Enterprises. Yes folks, it really will probably be finally maybe out. Also from CE real soon will be Alex Niño's black-and-white portfolio. It will contain sixteen plates for \$10.00, exhibiting what might become a refreshing trend--more for your money. If Niño can do it for the portfolio world, there is something else on the scene that will certainly have something to say about doing it for the comic world: *Heavy Metal*.

Heavy Metal, as you no doubt already know, is the English-language version of the French magazine *Metal Hurlant* that the *National Lampoon* is publishing. Issue number one is out and it's wall to wall with the finest in comic art, graphic stories, whatever you call the best in 2-D visual entertainment. True, they're just reprints from the French versions and true, the French had a little better printing quality, but I don't read French and the chances are that

you don't either, so it's a hell of a lot easier to understand what's going on in the stories. Besides, for a buck and a half *Heavy Metal* has 36 pages of color, 53 pages of black and white, and about four ads. The "Arzach" story by Moebius is just beautiful, and it's great to be able to see Bodē's "Sunpot" in color. I suppose Richard Corben's "Den" had to start from the beginning, even though *Heavy Metal* is at least the fourth publication to carry the first segment. Still, 89 pages of art and story (not counting the front cover by Nicollet and an unmarred back cover by the incomparable Philippe Druillet) look pretty darned good next to the Warren mags and Marvel mags, and *real* good next to higher-priced reprint items like *Ariel* and *Comix International*. If *Heavy Metal* catches on, which it just might as the first issue is also the first *National Lampoon* product to sell out its print run upon publication, then magazines like *Creepy*, *Savage Sword*, *DC Dollar Size*, *Ariel*, etc. are going to have to do something to compete.

Beginning with issue number three, *Heavy Metal* will be featuring new work as well as the French reprints. Slated for starting artists are Neal Adams and Alex Niño. *Heavy Metal* is a joy and is sure to have an impact on the industry.

Pacific Comics is getting into the publishing game. Their first comic book, *Number One*, is about to be unleashed upon Fandom. *Number One* uses a very interesting new technique that isn't quite like anything we've seen. The comic utilizes photos of live actors, treated until they become high-contrast black-and-white images, and finally embellished with pen and ink. The effect is both surreal and cinematic. The plot concerns Number One, who is sort of a gestalt entity comprised of the identities of twelve people brought together by mad Dr. Aaron. During his adventure he discovers aliens, the cosmos, himself, death, and television. Like *Number One*, the unique artwork is being created in a laboratory by a team of artists and photographers. Cover artists will be Phil Garris and Alex Niño. Pacific Comics plans to publish one other comic this year and, if response is favorable, drastically increase production next year. Release date is late April and *Number One* is portrayed by



Cliff Terry, with Steve Schanes as Dr. Aaron. Supporting characters include Delia Hale as Sparrow Darrow, John Henry as Rocky Morgan, and Carol Martin as Number One's unrequited love. Look out for Number One!

Casual Con, held February 27 in Anaheim, was a great success. The dealers' room was crowded all day, and everyone seemed to do really well. There were surprise appearances by Alfredo Alcalá, Steve Leialoha, Roy Thomas, and Bill Stout. Once again low dealers' rates and admission fees filled the place, and a swell Sunday was had by all. George Clayton Johnson was buzzing about promoting ClaytonCon, which was held March 12 and 13th. ClaytonCon was a benefit for Forrest J. Ackerman's Ackermansion. Wugga Wugga will have a full report in the next installment.

San Diego has once again scraped together a 'zine. *Mysticogryfil* #3 has been loosed upon the unsuspecting multitudes by gonzo entrepreneur and boy reptile Barry Alfonso. It's part great graphix, part Dada readymade, and part Theodore Sturgeon interview. Dave Stevens contributed "Knights of Columbus, 2184 A.D." in collaboration with Alfonso, and Rick Geary provided some outstanding illos. It's limited to 250 copies and worth a buck plus postage from Alphonso, Box 9741, San Diego, CA 92109.

Well, that about wraps it up for now. In closing let me say that I really do love reading your mail, and take heart!, Wugga Wugga will be appearing much more often in TBG. Stay in tune!

BAKSHI

EDITOR'S NOTE: Here is the second and final part of the interview with Ralph Bakshi, continued from TBG #177. It was conducted at the New York CREATION CONVENTION last Thanksgiving and taped by Murray Bishoff.

Q: Being that Disney Studios aren't really turning out animation any more, do you have access to more animators or more experienced animators than you would otherwise?

Bakshi: You see, there's another thing, Disney Studios are turning out animation. They're doing it slowly as they always have. They are really trying to train a whole new young bunch of guys. I give them credit for that. The flak you hear from Disney Studios is a lot of the older guys grumbling about the fact that the new young kids are going to take over the studio. I think they're doing an incredible amount of animation. I think we're all being misled by certain fanzines and fans who would like to see the demise of Disney. I think they are healthy and I think they're going to turn out some extraordinary films with a whole new crew of young guys. So there is animation being done at Disney and I can't hire those guys.

Q: In other words, Disney has an exclusive on all of it's animators?

Bakshi: Walt Disney has for all of it's animators, basically. I would say they have the unique ability not to rush them, because they have unlimited funds and to give an artist that opportunity is an exciting one to begin with. The fact is that an artist can do his best at Disney, if he can work under their restrictions, so obviously once that is put aside one could not compete with the salaries nor the technical expertise.

Q: Then what I don't understand is why some of the Disney cartoons of the past few years are so hollow.

Bakshi: What you're looking at there is a transition period. What you're looking at is the phasing out of the older great Disney animators and the bringing in of the new. What you're looking at is a transition...and transitions are always tough times. You know comic books go through transitions; we all do. So, that is what you're looking at. You have to take it in a larger perspective, and I think they'll do some extraordinary films.

Q: Would you call Disney films like FANTASIA a classicist approach to animation?

Bakshi: Oh, absolutely!

Q: Would you say that you are striving for a classical approach to animation in any of the productions that you've got coming up, or is that a bad word?

Bakshi: No, no, ...It's really hard for me to sit here and define what I do. It would have to be redefined by someone and I'd have to agree on that. The biggest problem in running an animation studio - it's not a cop-out - it's really the money you have to deal with and I find myself dealing with that problem more than I deal with the film sometimes.

To make a decent animated cartoon, I think you need anywhere from three to five million dollars. Anything under that causes constant production problems, will become a drag. I think it can affect the enthusiasm one has for the project. If one is working twenty-four hours a day setting up a stack of cards, it becomes difficult.

Whether my approach is classical or not, I would probably say yes. We start with storyboards, our characters are pretty three dimensional, we go from point A to point B, so I think, yes, they're classical. 19

Q: Why did you choose animation as a career in the first place?

Bakshi: Because I couldn't build cars! Well, I started out as a cartoonist wanting to have my own comic strip. I drew, I still draw. Drawing is the thing I still enjoy the most. Working in an animation studio obviously got me interested in animation, and then it was too late to get into comics. I spent ten years in animation...so why not procede? I think there's a lot to be done in animation. I think everyone feels the great thing about animation is you never feel you are done. It's too big a medium. The minute you finish a film, you probably hate it and wish you would have done X, Y or Z on it and figure the next time you'll be able to do it. I think it has great room for growth, especially if you are doing personal films in animation...especially if you are an artist working in animation. I don't think you ever feel it's ended. You know, sometimes I reach a certain point in my drawing and I figure that's it... that's as far and as good as I'm ever going to render...or that's all I'm going to learn about shadows. But in animation you feel that every new film gives you new opportunity. Because film is very strong. It's the strongest medium in the world. Handled right, it's quite powerful.

Q: Now that you are in full control of your productions, what are the physical functions of a producer/director? How do you delegate out work?

Bakshi: Well, we have a very small studio for a "large" studio. We have the smallest "largest" studio in the business. I'm still not in a position, nor will I ever be in a position (unless I get tired of it all) where I delegate the kind of chain of command between me and my artists that most animation studios have. Meaning that I still do my own storyboards and a lot of my own character designs and I still deliver the work directly to the animator and discuss it with him in very close contact. In other words, I rap with the artists and we talk and my office is always open to guys coming and going. I try to run a studio that has direct contact with the guys so I know who I'm talking to and what their problems are - what they like and dislike. I only work with a few animators. I think on WIZARDS I had four ~~for~~ five. One of the animators is probably the youngest in the business. His name is Art Patello, who started with me, I think, as an assistant on FRITZ THE CAT. As far as studio goes, we have a very small studio behind us. We have lots of people inking them because they're very busy, but the artists stay very close, so everyone knows what everyone's doing. Everyone is allowed to look at everybody's work and everyone is allowed to criticize.

Q: With LORD OF THE RINGS, are you using any specific model for your characters, some artist's stuff in the past, or are you creating your own characters to your own specifications?

Bakshi: Well, the style of the RINGS will come out as the style of the artist I hire and I'm in the process of doing that right now. Obviously, if I could hire Frank Frazetta, I would hire him. If I could hire Jeff Jones, then I hire him, or Kaluta. So, I'm saying that the team I put together will determine the eventual style. But let me tell you right now we're heading towards a very realistic approach. When I say realistic, I mean the difference between Wood and Frazetta, ...we're trying to head closer toward Frazetta. We're also looking into the Renaissance artists like Durer and a couple of other brilliant German artists to see what there is to be learned.

Q: Is WIZARDS going to utilize more realistic backgrounds?

Bakshi: HEAVY TRAFFIC had 90% photographic backgrounds, so I'm not quite clear what you're saying. WIZARDS was painted by a very great painter who I would say is in his middle sixties, who went through the whole Fleischer period. WIZARDS had two background artists on it. One came from England and draws very much like Albrecht Durer, and his name is Ian Miller. He's done some of the finest landscapes I've probably seen anywhere. All of which are being painted by Johnny Vida, who painted FRITZ. What you have there, I would say, is typical pocketbook or pulp colors. The attempt there was to try to produce a "CREEPY" or "EERIE" cover to head the film in the genre of comic book painting. So whether the backgrounds are realistic or not, I would tend to think they were fantasy drawings. There's a Victorian influence, there's a very Medieval German Gothic influence, which I think is quite exciting. I would say closer to realistic than cartoon, obviously.

Q: Can you tell us a little more about WIZARDS?

Bakshi: Sure. It's a warm-up to the LORD OF THE RINGS, though the style will be different. It's a fantasy, epic, adventure, about warring armies in the future when magic has come back to the planet. There is a good and kind side, and a bad side. The good side is represented by fairies and elves and kind of "good" wizards who have no technology and the bad side is represented by an evil wizard, the brother of one of the good wizards (called Blackwolf) who found early German propaganda films and uses that to incite his mutant hordes to finally win. Before that his hoardes could not win and he has recreated technology. It basically has the same feeling as the RINGS where the premise is to destroy the projector, because the projector is the only control he has over his armies. And the quest is for a young fairy, a young elf, a robot and

an old wizard to cross country and destroy the projector, and the problems they run into are the problems the villains try to create.

Q: Could you tell us something about HEY, GOOD LOOKIN? When are you going to release it and what have you done there?

Bakshi: Well, LOOKIN will be released after WIZARDS. LOOKIN was, well, I can't say the last of my city films because one never knows, but let me say LOOKIN capped what I felt like dealing with New York City. In a certain time period. You know, TRAFFIC was basically early sixties, FRITZ was late sixties, and LOOKIN was early fifties. In fact, early fifties and late forties. I just did not feel like releasing another "R" rated cartoon until WIZARDS had seen the light of day. That was my reaction to the COONSKIN reaction. And I thought it best to just put the film aside, because I do have control over my release dates. LOOKIN is a very good film if you like kind of an AMERICAN GRAFFITI.

Q: I heard that Disney studios was going to do a fantasy film like RINGS. Is that true?

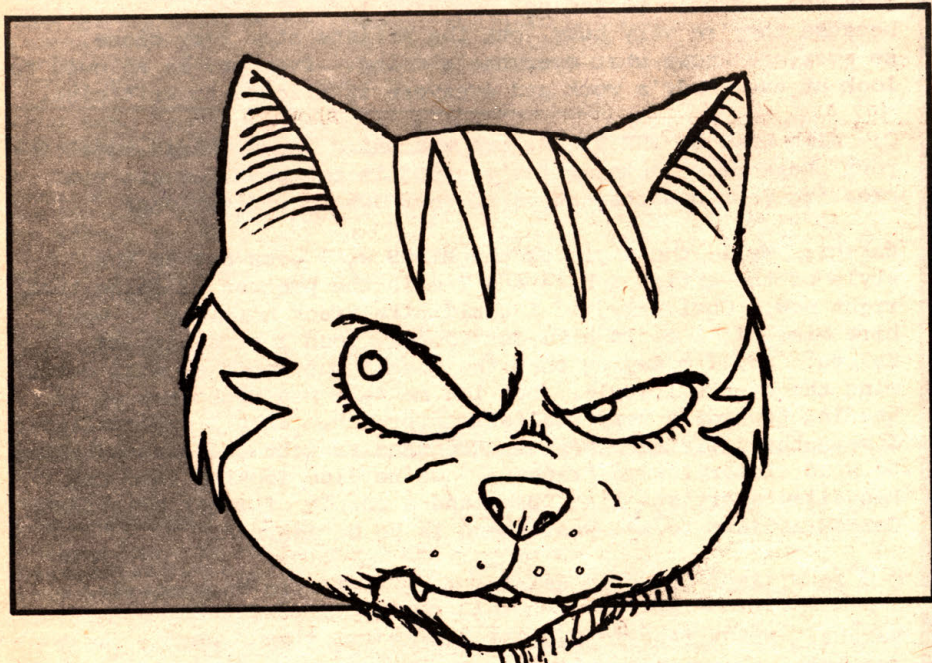
Bakshi: I don't know, there's been a lot of activity upon the announcement of WIZARDS, and the production of WIZARDS and fantasy films being made. Disney had the first rights to LORD OF THE RINGS and then passed on it after five years. I still don't understand why.

Q: I heard that Tolkein didn't want them to work on RINGS.

Bakshi: As usual, you heard wrong. They had the rights, they bought the rights, they owned the rights. It was their choice. They passed on it. I think one of the animators told me that he felt Disney studios felt that it was a little too strong. You know, the RINGS deals very heavily in death, and Disney's films, with the exception of BAMBI for a moment, does not really deal in that subject matter. So that might have been the reason.

Q: What's the current condition of COONSKIN as far as how much is cut out? Is it a short subject?

Bakshi: Well, it remains in a plastic case. No it's not a short subject. It's the same film you saw before. The company that was releasing it went bankrupt and BAKSHI productions now owns the film. It is being shown at colleges throughout the country and being released quite heavily.



Q: How long is LORD OF THE RINGS going to be? How can you cover everything in two hours?

Bakshi: Well, you can't. It's a very long series, and even a problem to try to do one book as one film. I think each book is worth three and a half or four hours worth of film. It's a problem and there's no question about it.

Q: How about the HOBBIT? Will you do that as a first film?

Bakshi: No - I'm dealing just with the trilogy and that's enough problems.

Q: Isn't there some kind of rights trouble with Rankin/Bass doing LORD OF THE RINGS?

Bakshi: Yeah, Rankin/Bass are doing the Hobbit and God knows what else as a television special. There are some rights problems that caused me a lot of problems. It will continue to cause me problems and do, it will cause me further problems. So we'll see.

Q: Are they planning to do theirs in animation or in stop-action puppetry?

Bakshi: I have no idea what they're doing. I don't know what. They're being very secretive about it and very unethical about it.

Q: How many animators do you usually use?

Bakshi: Well, there's Eric Spence and John Sperry, Art Patello, Robert Taylor... That's animators. It really depends on the animation. We're talking about full animation, we're not talking about designers and background men. I'll put a hundred guys

down if they're good, but animators, people who move the film are really a rarity. It takes so long to create a good animator. It's a rarity and the good animators are usually working for other studios. They're not really interested in moving around. You know, it doesn't matter what they move, they just love to move things.

Q: I know that HEAVY TRAFFIC is heavily autobiographical. Did you more or less garnish those attitudes and scenes from your growing up in Brooklyn?

Bakshi: It was autobiographical in the extent that it was obviously a way of life I observed, and a way of life I put down in an animated film. You know, I think that animated films have that strength, that one can do whatever one wants. One does not necessarily have to sit and entertain all the time.



So I would say, of all my films to date, TRAFFIC is my most favorite and probably the one that, as the years roll on, that'll be the contribution I make to the animation industry. If artists and writers and directors do want to go the personal route, there it is.

Q: Do you find any conflict or collaboration in Past Glory?

Bakshi: Yeah, I think it's happening right now. We all tend to look back with great admiration and rightfully so, but the years always show us that we're missing the action, what's happening right now. You know, ten years from now people will be saying, "Wait a minute!" as they did with Fleischer. You know, Fleischer was basically tremendously unrespected when he was compared to Disney in his day. It is obviously what helped close down the studio. Yet everyone now looks back at Fleischer with nostalgia and realizes that "MR. BUG GOES TO TOWN" and "GULLIVER'S TRAVELS" were great films. It's a sad thing. It's the media rap I got as I sat down at the table, or MEDIASCENE upon not seeing WIZARDS, claimed because the title was changed the film was obviously in trouble. It's that kind of attitude that prevails when things are happening in retrospect. I think it's happening now. I think that Raggedy Ann will be a well animated film, I think WIZARDS is a beautiful animated film, I think METAMORPHOSES will be a great animated film. It's just that it's difficult to catch in one's immediate lifetime, what is happening. I think Van Gogh was a great painter.

Q: Are the whole string of techniques used in your past films be used, or are you creating a special idiom for the film?

Bakshi: I'll be creating a special idiom for the film. My past films were personal; that was my idiom. I've done my personal films for a while and will probably end my career by doing much more savage films than HEAVY TRAFFIC or COONSKIN. But I think I'll rest for a while and obviously get the New York media critics back on my side, in my pocket, and off the wall!

Q: Do you select your people personally or do you have other professionals hire them or something?

Bakshi: No, I select my people personally; of course, I'll take recommendations anywhere they come from, but all portfolios are shown to me and I try to keep it that personal.

Q: Who is responsible for keeping the Saturday morning cartoons so terrible?

Bakshi: Attitudes. It keeps coming back to commerciality. Saturday morning cartoons make a lot of money for the toy manufacturers and a lot of money for the networks. If something good was put on and it was panned it would be off the air immediately, so I think we're all responsible for Saturday morning cartoons. It's doing its job and for the people, I think they're terrible, obviously. I think networks and producers and manufacturers and toy manufacturers are basically responsible for Saturday morning. The fact that children watch Saturday morning cartoons make them responsible and their parents. You really can't leave them out of it. If no one watched Saturday morning cartoons and demanded better cartoons they would be.

Q: Since you're going for the realistic look on the RINGS will you be using camera techniques and a lot of panning, like Multi-Plane?

Bakshi: Yeah, we're building a multi-plane right now. In fact, we're building two...one a very unique one that we designed that will incorporate about twenty-five to thirty levels.

Q: Have you seen the Tarzan animation?

Bakshi: I don't watch Saturday morning. I don't know what is happening. Usually I'm sleeping or at the studio. If you say it's good, then I would tend to believe you.

Q: When you were working over at Terrytoons, what studios were you in competition with to produce? Hanna-Barbera?

Bakshi: Oh, it never starts as any real competition basically. I think most of the guys just disliked what they were working on, per se, and so we never felt any real competition. There wasn't anything really to strive for.

Q: You said that you intend to do more savage films before you're done. Do you have in mind to terrify an audience with animation?

Bakshi: No, no, you know when I call my films savage it's only because I'm reacting to some of the reactions to them. I think emotionally savage is closer to what I'm talking about. What an animated film says and how people react to them. WIZARDS is not savage because it's made to be enjoyed. HEAVY TRAFFIC and COONSKIN were not made to be enjoyed, per se

Q: What film directors and producers have you studied? Who are your favorites, in cinema?



Bakshi: I think Marty Scorsese is a brilliant director and I think John Ford is a great director. I love a lot of the European animations and I think Pinocchio is the greatest animated film ever made. Pinocchio is unbelievable. I don't recall the directors names on that. But in animation basically, I get my advice and turn towards Eisenstein. I think live action is where I tend to drift and try to look. Live action is talking more, that's what animation could do.

Q: Well, then did you ever consider doing model animation? (21)

Bakshi: No, I'm not knowledgeable, nor am I in it so it does not turn me on.

Q: How about live action?

Bakshi: Oh, yes. I've considered live action quite heavily and will probably do a live action feature film shortly.

Q: Why not animated short subjects?

Bakshi: I'd love to. There is a way to experiment and there is a way to try different characters fast and there is a way to really come off. I think they're great. There's no money in them because you can't sell them to studios. But I think I've just about finished a package deal of being able to do thirteen of whatever the studio wants me to do. It was done very strangely, the financing was done by people who don't want to make any money, and that's rare. I think the studio will go into shorts very shortly.

Q: Do you still dream of doing the rise and fall of the Third Reich as you said in Saturday Review.

Bakshi: Yeah. I'd love to. Sure.

Q: If the need arose, would you do propaganda films?

Bakshi: Would I have done them for the Viet Nam War? No. It depends what the war is all about. I'd have to see who's fighting who, who the good guys are.

Q: What have you found to be the attitude of establishment film critics toward your body of work in particular, and toward the traditions in the field of animation in general?

Bakshi: I think one of the only reasons, one of the major reasons, the studios still exist because the body of established critics have been overwhelmingly in support of the films. The New York Times has never given any of the films anything but rave reviews. The Los Angeles Times, Saturday Review, New Yorker Magazine...all raves. So I'm saying it's the established critics that have raves to say about my past movies and they have kept me very much in the limelight as far as being able to deal with Hollywood. The controversy stems from what is considered lesser critics. I don't necessarily consider anyone lesser or more. I'm talking about the popular opinion, who's who in the critical world. But I would say the overwhelming reviews from the establishment critics of high nature kept the studios going. I certainly can't depend on my fans.

Q: Why are your films often so depressing, showing the ugly side of human nature?

Bakshi: Listen, I have -- my problem is I tend to make the kind of film I want to make and hope that you like it. You know, I'd be kidding if I said I didn't want anyone to like my movies. On the other hand I won't jeopardize or put down what I consider my right as an artist which is to do whatever I want. That's my first concern only and at all times. I think too many of us sell out. Too many of us do things because we expect other people are going to like them. I think that's a dead end road. The only way an artist can really find himself and who he is, and what he's about, is to do what he feels is right. That is the most difficult road, but that's the road I enjoy the most, not because of the difficulty, but because I know if someone is going to dislike a film of mine I want to know that at least I made it for the right reasons. I didn't, at least, try to do a Disney-type cartoon that everyone hated, including myself. You would feel pretty terrible about that. That's why we only have ourselves to contend with.

Q: So then you're saying that you don't feel you have compromised yourself in any of your films?

Bakshi: Not yet. No.

Q: Why haven't animated films been considered for Oscars?

Bakshi: Very simply, there's no category for animation so they can't fill it out. I've looked into this. They don't consider animated films in Hollywood. There is no Oscar category for it. It could not compete.

Q: Now they have Xerox processing, so what do you think of this process?

Bakshi: I think Xerox processing is great because it retains the animators pencil line, which obviously retains his initial drawing. There's no interpretation, the Xerox just reproduces what the animator has done and I feel that's a great aid.

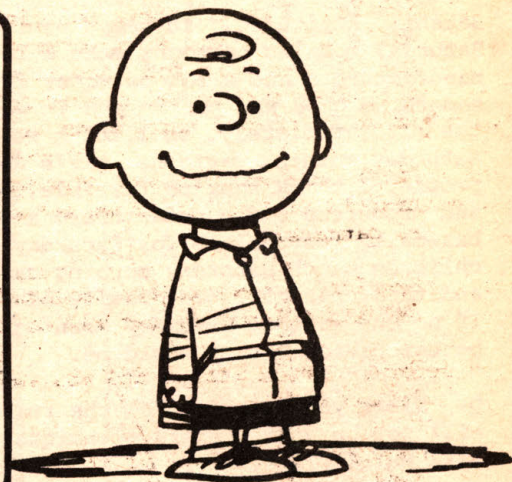
Q: Do you think it works better than carbon?

Bakshi: It depends on how it's used. There are different Xerox techniques.

Q: What's been your experience in having your films independently distributed? I've heard other artists complain about not getting accurate grosses and not being able to get into prestige theatres in the cities.

CONTINUED on page 24

SHEL DORF *and* The FANTASY MAKERS



Charles Schulz

Dorf: The popular image of "Peanuts, Featuring Charlie Brown" has changed through the years: First, it was a clear portrayal of a child's trials and tribulations, which everyone could identify with; then we looked further, and it became an exercise in human nature—with the emphasis on frustration; then it became fantasy and Americana with a tender philosophy on how to recognize the good things in life and cope with the failures. Each time a new direction is introduced we are able to relate to it in our own life experience. For a gag-a-day comic strip this is unique, because we who are long-time readers have the same familiarity with the characters one has with continuity strips. It becomes clear that you yourself are your toughest critic, because you are able to constantly introduce elements in the strip that haven't been done before. Is public reaction a tempering factor in your writing? Do you rely on a sounding board other than your own?

Schulz: Public reaction is difficult to follow when you are drawing a comic strip because the strips are drawn so far in advance, but I must admit that if certain episodes or characters seem well received that I am always willing to carry them on. Basically, however, I draw what I think is funny and never attempt to please everyone each day.

Dorf: With the acceptance and popularity you have achieved, do you also have responsibilities you'd rather not have?

Schulz: The most aggravating responsibility is the autograph collector. I think that it has to be one of the most intrusive hobbies that exists. In spite of all this, I try to take care of all the requests that come in.

Dorf: How do you "bank" your creative powers?

Schulz: I have found that working in the same room is the only guarantee of keeping going. Somehow, a change of scenery makes working more difficult, but sitting down in the same place each day turns on the creativity. I have also discovered, however, that I get a lot of good ideas while driving along in the car, and I can almost be certain that I will think of at least one good idea if I am at a symphony or a ball game or a hockey game or something of this kind.

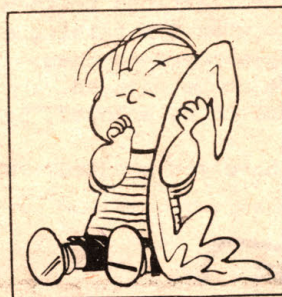
Dorf: Which award of the many you've received means the most to you? Which award has pleased your parents the most?

Schulz: I suppose receiving the two Ruebens pleased me more than anything else, but I think having Snoopy go to the moon was the greatest triumph of all. This is because cartoonists have been sending their characters into space for years in their stories, but mine was the first character who really went to the moon. Snoopy lapel pins were actually carried by the astronauts into space.

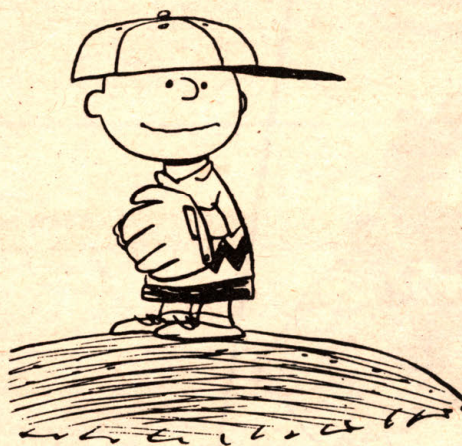
Unfortunately, my mother died the same week I was drafted into World War II: Her long illness was a grievous thing to bear, and she never had the opportunity to see me get anything published. My father, however, lived long enough to see it all happen and was very proud of everything I did. I have always been thankful for parents who tolerated the strange ambition of wanting to draw a comic strip and who did not force other ambitions upon me.

Dorf: How do you protect your working environment from things that could endanger the creative flow? Also, do you have TV or radio going as you work?

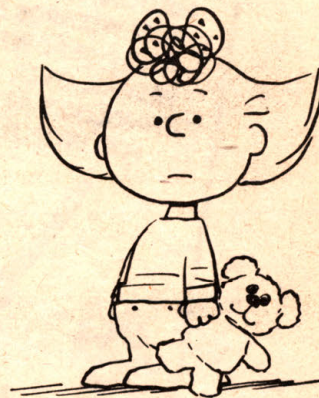
Linus' blanket and a good infield



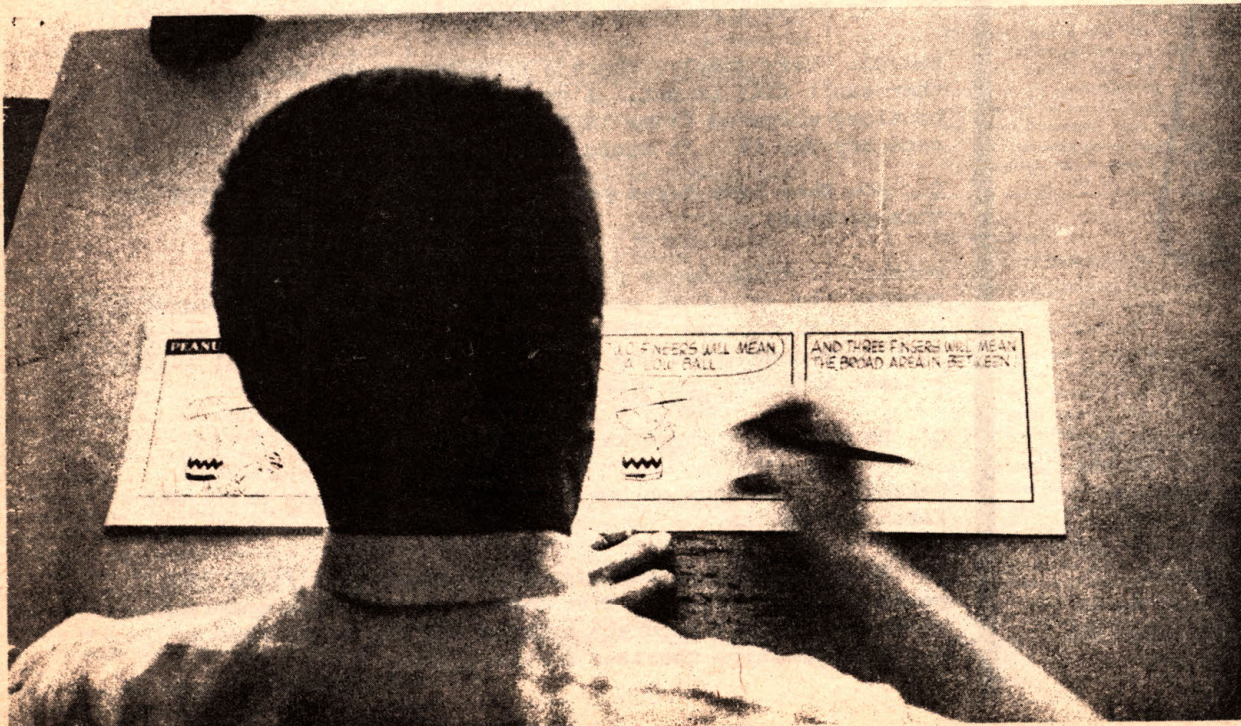
The man who said "the only secure people are in jail or dead," didn't have in mind Linus (left) of the *Peanuts* gang, the secure kid with the blanket. Linus, now that happiness is settled, is exploring security with his *Peanuts* friends—really important things like those shown here, or like having your socks match, or knowing there's a candy bar in the freezer.



Security is having a good infield behind you



Security is knowing who the baby sitter is



Security is hearing your mother in the kitchen when you come home from school

Schulz: I do not have television, radio, or anything going while I work, and I am interrupted quite often, but I am not one who can work for long stretches at a time anyway. I usually draw one or two panels and then have to reach for a magazine to glance through or have to get up and walk around a bit.

Dorf: Has writing and drawing out the daily trials and tribulations of Charlie Brown and gang given you a personal emotional catharsis?

Schulz: I have always admitted that I have used Charlie Brown and his friends to get rid of my own personal feelings.

Dorf: Which strips did you read as a youngster? Which do you follow today?

Schulz: I read all of the strips when I was a kid but do not follow very many today. Now that I am on the inside, I am constantly too critical of the work of others.

Dorf: Is there a single common denominator among cartoonists?

Schulz: I may be wrong, but I feel that cartoonists are the type of people who make a statement and then draw back, with perhaps a little chuckle, to cover up their inability to carry out, in a more direct way, what they think they believe. As far as I know, there have been almost no cartoonists who ever became leaders or real public servants.



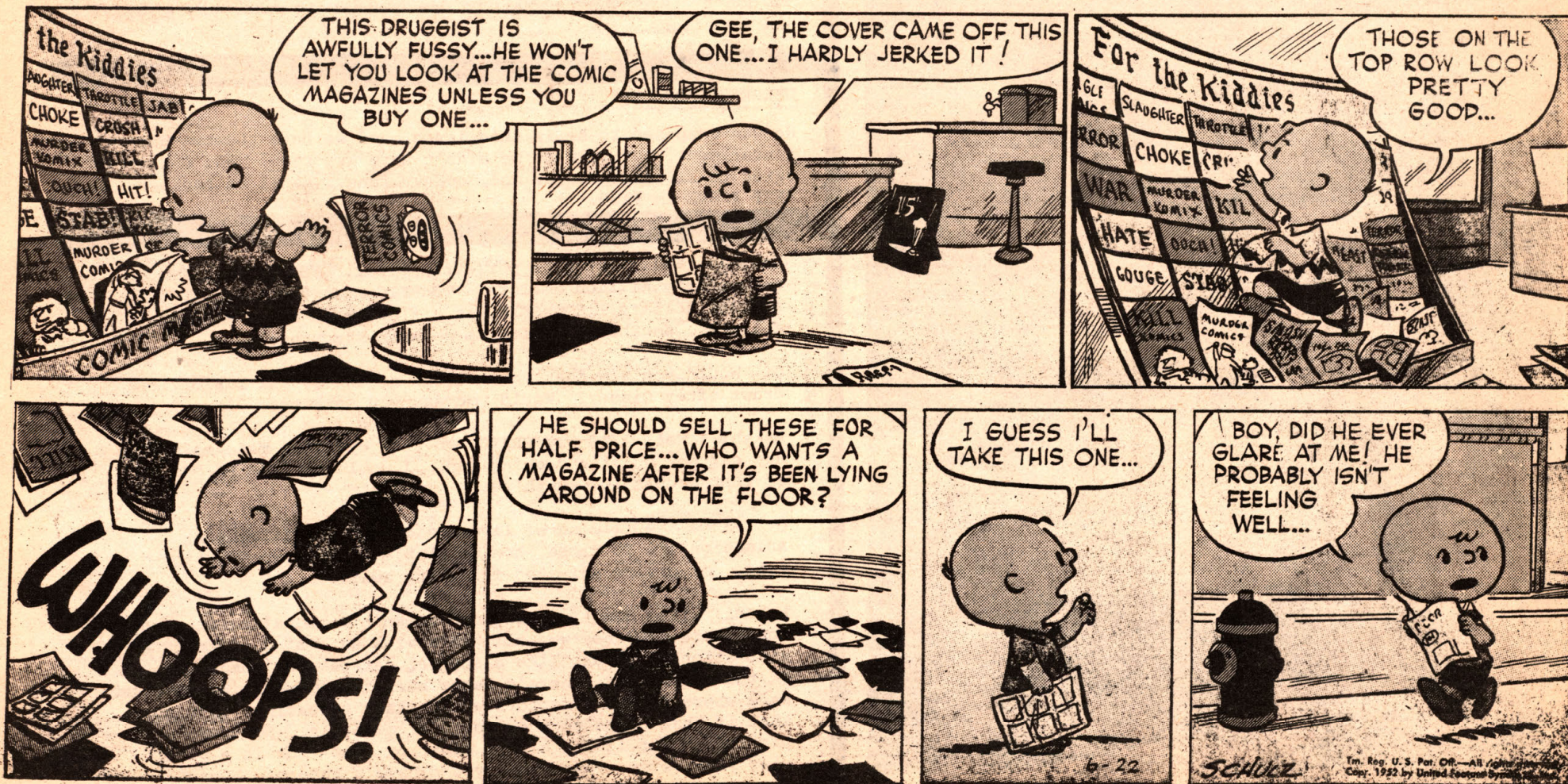
Schulz drawing the PEPPERMINT PATTY shown at right.



Dorf: Why are you the champion of the underachiever?

Schulz: Who knows? Maybe it's because I was such an underachiever myself.

Dorf: Do comic fans really understand the task of being a professional cartoonist?



(24)

Schulz: Comic fans have an appalling lack of understanding of the work of drawing a daily comic strip. They see only the very surface and do not understand the financial commitments nor the personal commitments, but, after all, how could they? I, for instance, have no way of understanding the life of a professional athlete any more than I can understand the life of a bank president.

Dorf: Do you achieve something with your television and movie audience that you don't with the newspaper audience? How does the mail differ?

Schulz: I think that our mail has increased, especially among children, with the production of television shows. They are so close, however, to the strip in their content that the mail does not differ that much.

Dorf: I have heard criticism that your characters have been damaged by overexposure through the commercial market. How do you react to this?

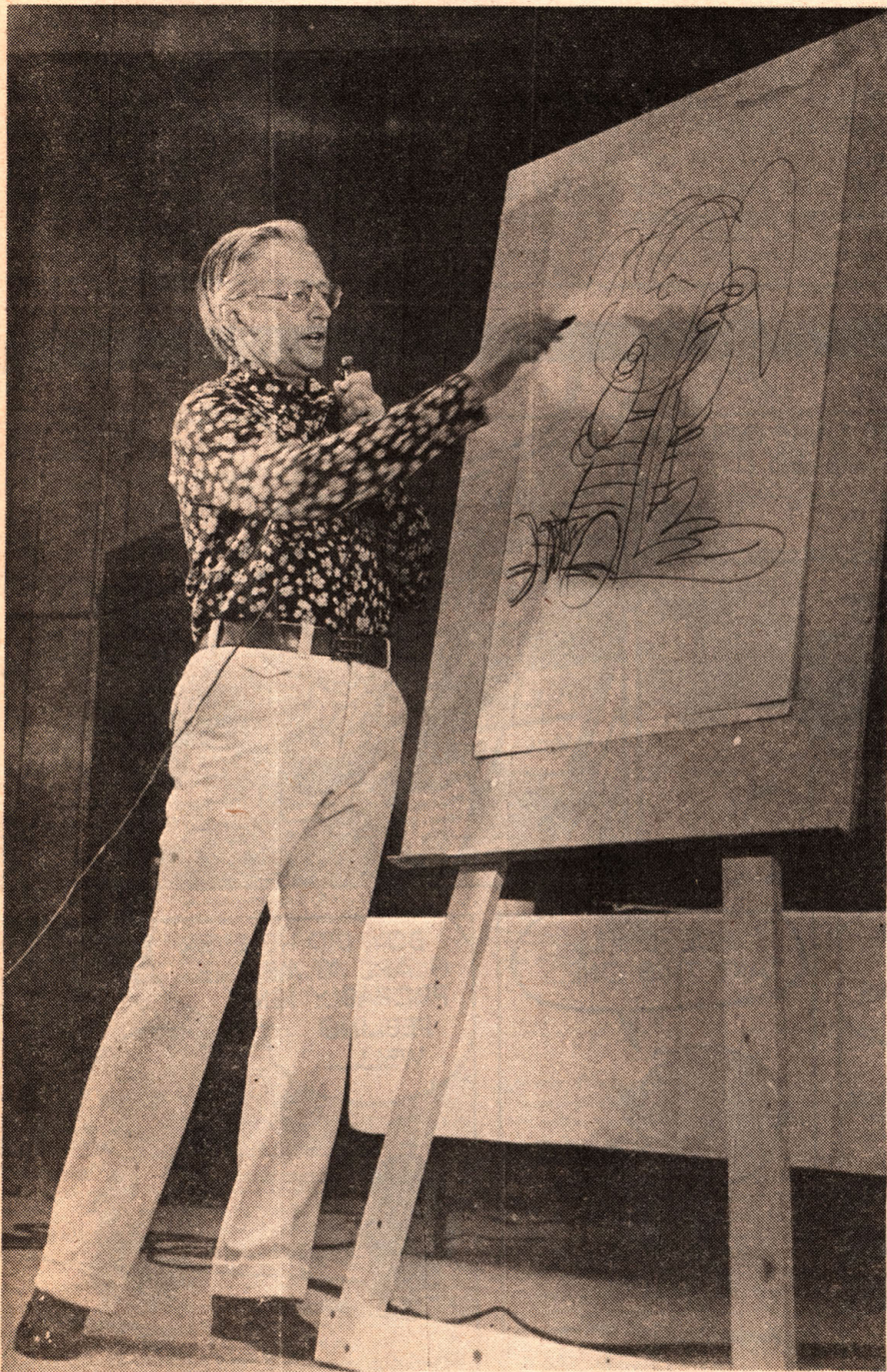
Schulz: I would like to know first who the critics are who say that my characters have been damaged in order that my answer be accurate. Perhaps there is some jealousy here. My strip is better today than it ever has been, and no one is forced to buy the books or the sweatshirts, or watch the television shows, or anything else. This is a strong criticism, and one about which I could talk for hours. I imagine that if someone had really liked the Peanuts comic strip, they could be offended by seeing the characters used in so many different ways, but that is just one of the things that a reader has to put up with. Athletes get paid for doing commercials, as do actors and other types. I am never written up in the art section of magazines, and my work does not hang in galleries. I am not a pure artist. I am a comic strip artist, and the purpose of my work is to help the editor sell his newspaper. How can a commercial enterprise grow commercial?

Dorf: Can you recall a few commercial propositions you rejected? And tell us why?

Schulz: Offhand, I cannot recall commercial propositions that we have rejected, but we have certainly done this. I defy anyone to tell me of a cartoonist who has worked harder to maintain a high standard in the licensing of his characters than I have. I have certainly not always been successful, but I have tried.

Dorf: Describe a good day in the life of Charlie Brown.

Schulz: It can't be done.



TBG columnist SHEL DORF with CHARLES SCHULZ (Mrs. Schulz is in the background).

Dorf: Would it spoil things if he really had one area of achievement? I for one am ready for it!

Schulz: Yes, the whole structure would begin to collapse.

Dorf: If you had time to attend some college classes, which ones would you select.

Schulz: I attended a night class on the novel and enjoyed it thoroughly. I got an A on my term paper and an A in the class. It was one of the great thrills of my life. I don't think I will ever go back to college because it might destroy my A average.

Dorf: Why do you enjoy your encounters with college students?

Schulz: College students seem to represent, basically, the cross-section of my readership, and I always enjoy hearing their opinions.

Dorf: What bores you, frightens you, excites you, when meeting your public?

Schulz: Whenever I am drawing Snoopys and signing autographs for a group of people, I can be absolutely certain that, eventually, someone is going to say, "If you don't look out, you are going to get writer's cramp." Someone else will then say, "You should get a little stamp and just stamp your autograph." This has a tendency to bore me.

Dorf: Who would you like to interview, and why?

Schulz: I would like to interview Fred Glover, who is the coach of the California Seals Hockey team, and try to find out how a man who was such an intense player himself can stand coaching a team that continually takes such a beating.

Dorf: How can we be nicer to one another?

Schulz: Probably simply by listening. I have the feeling that we don't listen hard enough to one another or make the effort to ask questions.

WHERE'S GOODGUY?

He was supposed to be in this issue, and we have the two-page installment, but... what we didn't have was room! So, our apologies to all Alan Hanley and Goodguy fans...he'll be back NEXT ISSUE in #180.

BAKSHI (con't)

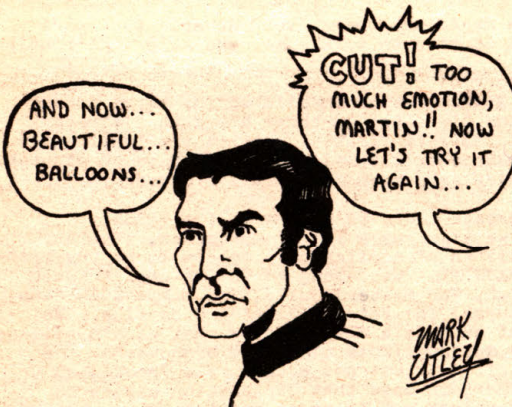
Bakshi: Well, let's be perfectly clear. FRITZ THE CAT made thirty million dollars. TRAFFIC made twenty-five million dollars. COONSKIN, as a flop, made seven million dollars. So they love for me to walk through a door.

Q: Would you say that you are the second of all box-office draws after Disney? Would you say you surpassed Disney?

Bakshi: Well, I'd say FRITZ, on it's opening, made more than any cartoon on it's opening run. I would say I'm second if that counts for anything.

Q: Since the filming of live action and the filming of animation are so close, how do people in Hollywood rationalize not giving animated films any awards?

Bakshi: They don't. Hollywood doesn't rationalize it. They don't care. Disney won all his awards as a kind of tribute situation, I think, like a special category or something. On the other hand, there's never been that many animated films made where enough directors would start screaming. I'm sure that if that happened they would allow it in. So there's no big fuss. But if there were eight or nine made in a particular year, every year, then you'd have a category because there would be muscle there. It's a question of muscle in this world all the time, you know?



BEAUTIFUL BALLOONS #58 is a column by Don & Maggie Thompson, 8786 Hendricks Road, Mentor, Ohio 44060.

This is primarily a column of opinion but we do occasionally run a bit of news.

A BIT OF NEWS Ross Andru, who has been drawing Spider-Man for the past couple of years, will be returning to DC when his Marvel contract is up (in about 13 months, so don't panic; there is plenty of time to find a successor) as an editor. DC has promoted four story editors to full editor status -- E. Nelson Bridwell, Jack C. Harris, Paul Levitz and Denny O'Neill will join Murray

Boltinoff, Joe Kubert and Joe Orlando as editors. Levitz will remain as editorial coordinator, Bridwell will continue to be associate editor with Senior Editor Julius Schwartz and Joe Orlando will remain managing editor of the entire DC line. We have not the foggiest notion what any of this means. DC seems to have more kinds of editors than a dog has fleas and just what the title means in any given case eludes us. // The first two issues of *Swamp Thing* will be reissued June 23 in a 48-page annual called *The Original Swamp Thing* #1. Don't let that "original" fool you; excellent though *Swamp Thing* was, it was initially a copy of Marvel's *Man-Thing* (which, of course, traces its ancestry back through the Heap to Theodore Sturgeon's "It").

OBITUARIES Three important mystery writers have died recently. Davis Dresser (better known under the pseudonym of Brett Halliday), John Dickson Carr (also known as Carter Dickson and Carr Dickson) and Baynard H. Kendrick. Dresser/Halliday was the creator of Miami-based private eye Michael Shayne. Carr created two virtually identical detectives (one as by Carter Dickson): Sir Henry Merrivale and Dr. Gideon Fell. Carr wrote mostly puzzle stories, specializing in "locked room" mysteries. His best books are *The Burning Court*, a fantasy-mystery about witchcraft, and *Fire, Burn*, in which a modern police detective is sent back in time to the days when the police concept was just beginning in England. Both are superb. Kendrick created the blind detective Duncan MacLain, who was the inspiration for the TV series *Longstreet* (paperbacks of Kendrick's books were issued with a cover blurb to that effect). Screenwriter and producer Nunnally Johnson, 79, died in late March; his screenplays included several excellent films, among them *The Three Faces of Eve*, *The Gunfighter* (a splendid movie) and the classic *The Grapes of Wrath*.

QUALITY MAY OUT For some time, we have been hearing disturbing reports about *Tomb of Dracula*, that it might be cancelled or go bi-monthly or lose the writer-artists team that has made it one of the best comic books around. Marv Wolfman sends us word that the book is doing quite well; when the Silver Surfer was the guest star, sales suddenly climbed (we suspect that many picked up the book for the Surfer and stayed when they found out what a great book it is). However, Gene Colan is soon to be tied up with the *Howard the Duck* comic strip (yes, it will be written by Steve Gerber) and won't be able to continue to draw a monthly *Tomb of Dracula*. Marv believes Colan is the only artist for the book as he visualizes it and inker Tom Palmer has expressed the opinion that he does not want to continue on the book without Colan and Wolfman. Marv has said he doesn't want to keep writing the book if another artist handles it.

So there you have it. An artist who can't handle a book on a monthly basis and an inker and writer who won't stick with the book without the artist. It would ordinarily be no problem: cut the book to bi-monthly. But the book is doing very well and it is contrary to publishing practice to cut the frequency of a winner. Still, without Colan, Palmer and Wolfman, *Tomb of Dracula* would not be the same book and might not be a success.

Marv, Tom and Gene went to Stan Lee. He agreed with them and recommended that the book be cut to bi-monthly. If the powers that be agree, it will be a rarity, when maintaining quality takes precedence over making money. Keep your fingers crossed and, if *Tomb* goes bi-monthly, it is to be counted a victory, not a defeat.

BEHIND THE BOTTOM OF THE PAGE You'll notice a difference in the layout of this issue of BB. What we have done is run almost the entire catalog in which Hyperion Press, Inc., announces the publication of Series I in its series Classic American Comic Strips. We felt this was an important event in the world of comics fandom--that news of the 22 volumes of Series I should be spread immediately.

Years ago, Bill Blackbeard (founder of the San Francisco Academy of Comic Art) expressed his bitterness that the poorest work Ernest Hemingway ever wrote could be found in almost any library in the country--but that comic strips read and relished by millions were gone with yesterday's paper. No library in the country at that time had any sort of collection of newspaper strips--and Bill set out to remedy the situation. Now, he and Hyperion are seeing to it that any library can begin to collect complete examples (as opposed to the heavily edited and expurgated comic strip collections we've had till now) of this important art form.



SERIES I: 22 VOLUMES

Compiled from the unique collection resources of the SAN FRANCISCO ACADEMY OF COMIC ART, world's only specialized and cross-referenced research center for the narrative arts.

SERIES EDITOR: BILL BLACKBEARD

PROJECT DIRECTOR: TONY DE LUNA

THE FIRST COMPREHENSIVE LIBRARY OF ORIGINAL COMPILATIONS FROM THE GREAT NEWSPAPER COMIC STRIPS -- AMERICA'S MOST IMPORTANT CONTRIBUTION TO THE MAJOR NARRATIVE ARTS

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FROM THE PUBLISHER

The newspaper comic strip -- that unique expression of the American creative genius -- did more than entertain people and make them laugh. It held up a mirror to American life and society, delineated its manners and mores, vividly portrayed its character types, and incisively documented its times. It also sparked innovative developments in graphic styles and techniques, and hatched a gifted breed of artists and writers (some of whom combined both talents), whose works represented a new kind of people's literature that spoke directly to their readers' experiences, aspirations and needs. Now (belatedly) acknowledged as a major narrative art form by all but the stiffest critics, the American comic strip, at long last, is emerging from a protracted period of less-than-benign neglect.

Until the present Hyperion series -- except for occasional selective reprints from some famous strips -- there has been no comprehensive, in-depth republication of the great strips, which have long reposed in that special limbo reserved for newspaper ephemera. Undertaken with the cooperation of the San Francisco Academy of Comic Art, the world's only research center in all the narrative arts, including the comic strip, the Hyperion series is singular and pathbreaking. For the first time the most memorable strips from the Golden Age of Comics, which began around the turn of the century, are being compiled in sequence, as they were originally published, and presented panoramically in their full creative dimensions.

Most of the classic strips in Series I are so rare that they exist only in the files of Bill Blackbeard's Academy of Comic Art. Some of the titles are world famous, others are less well known, and some are even obscure, but all, in terms of the editor's highly selective criteria, merit the designation "classic" and inclusion in the series.

This ambitious and unparalleled project (literally the resurrection of a lost literature fundamental to modern American and world culture) will continue until the finest of the classic American comic strips have been extensively or, in selected instances, completely reprinted, thus opening a fresh, rich lode of vital American creativity for the contemporary student and reader.

PROJECT DIRECTOR TONY DE LUNA

who years ago conceived the idea of publishing compilations of classic comic strips, is principally responsible for the origin of this new Hyperion series. A well-known illustrator, prize-winning art director, and a longtime comics enthusiast and collector, Mr. De Luna began his own publishing firm several years ago, which specialized in books dealing with the comics and comic art. Before that, from 1965 to 1973, he was the Art Director for Parents' Magazine Press, and a large number of the 250 or more books he produced during this period were the recipients of major professional awards, including, among many others, a Gold Medal from the Society of Illustrators

and the International Graphics Award First Prize at the Bologna Children's Book Fair. A freelance artist and designer before his stint at Parents', Tony De Luna's distinctive talents as an illustrator are best seen in such outstanding children's picture books as *I Wonder If Herbie's Home Yet* (Parents'), *The Twelve Days of Christmas* (Golden Press), *Whose Little Red Jacket?* (Franklin Watts), *I Want To Be Little* (Abelard-Schuman), and *I'm Not Oscar's Friend Anymore* (Dutton). In his present association with Hyperion, Mr. De Luna is also acting as Art Director and supervisor of production and design for the *Classic American Comic Strips* series.

STANDING ORDER PLAN FOR SCHOOLS AND LIBRARIES

A standing order plan is available to schools and libraries that wish to purchase all the titles in Series I, plus subsequently published titles. (It is expected that approximately 20 or more new titles in this continuing series will be published during each of the next few years until the series is completed.) Standing order subscribers receive a 20% discount on all purchases. Titles will be shipped to subscribers automatically, immediately upon publication. When ordering, please indicate that you are a standing order for *Classic American Comic Strips* and specify the edition you want (hardcover or paper). Standing orders must be submitted on official purchase orders. Subscribers may cancel their participation in the plan at any time, simply by so informing us.

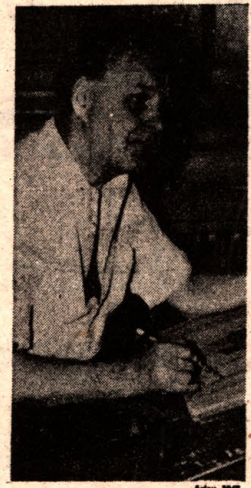
We were so impressed with this catalog that we asked for permission to present it to our readers. Hyperion Press, Inc., not only agreed to give us permission, it also provided us with a black-and-white layout (since the catalog itself is an extremely attractive red and blue, and many items would not have printed well). If you would like copies of the catalog itself, just send a postcard to Hyperion Press, Inc., 45 Riverside Avenue, Westport, Connecticut 06880. (And you might want to get a copy for your local library -- to indicate to book buyers there that you feel this would be an important addition to its collection.)

We shall review the books in Series I as they are published; if you want to wait to buy them until you've seen reviews, be assured that we will be giving each title a separate review. (And we'll keep in mind the difference between sheer entertainment value and historical importance, never you fear.) However, you may want to order the books in advance as they're published. Here's the schedule (distilled from the listings you'll find on the pages further along):

NY Times, 19 March 1977

Russell Patterson Is Dead at 82; Set the Fashions for Flapper Era

Model Followed in '20's Was the Long-Legged Patterson Girl



By JOHN T. McQUISTON
Russell Patterson, the illustrator, cartoonist and designer whose slick, sophisticated drawings created many of the fashions of the flapper and collegiate eras of the 1920's, died Thursday night at Atlantic City Hospital of heart failure. He was 82 years old.

Before the era of commercial photography, movies and television, the art of the illustrator reached its creative peak, and among those at that peak was Mr. Patterson.

He "started" the flapper, he once told an interviewer, in Chicago around 1926, for no reason other than that he had read F. Scott Fitzgerald and that as an illustrator, he wanted to create a different look from the somewhat bovine types who were models of beauty at the time. The result was the Patterson Girl, the long-legged sophisticate with patent leather hair.

He took her to New York, where she became the "look" of the 1920's as surely as the Gibson Girl had been the "look" of the 1890's. Although never a real fashion designer, Mr. Patterson did set styles. He put his women in open galoshes and draped racoon coats on their companions; he adopted the cloche hat, shoes with bows and silky dresses that clung to the hips.

A Turn to Cartoons

Patterson Girls made up their eyes big and round, stood limply around rooms or draped themselves atop furniture that today we would call art deco, and they boldly smoked cigarettes in public.

As magazine sophistication grew, the photographer often replaced the illustrator, so Mr. Patterson turned to cartoons. He created a syndicated comic strip about a wild model he called "Mamie". He turned his liberated flapper into an extremely well-endowed, dumb blonde. By the mid 1930's "Mamie" had become the ultimate sex object, hardly sophisticated or clever but a stereotype much copied years later by Hollywood film makers.

A swift and prolific artist, Mr. Patterson also designed sets and costumes for Fox and Paramount Pictures. His film credits include "The Gang's All Here," 1931, "Hold Your Horses," 1933, and "Fools Rush In," 1934. He designed the clothes Shirley Temple wore in her first picture, "Baby Take a Bow."

He also did sets and costumes for Florenz Ziegfeld's "Follies" and George White's "Scandals." He designed theaters, hotel lobbies, train car interiors, Macy's display windows at Christmas time, restaurants and nightclubs--the Rialto, the Harwyn Club, Maurice's, the French Casino and the Monte Carlo, all since gone from the New York scene.

Designed the WAC Uniform

During World War II, he designed the WAC uniform. With the advent of plastics, he created the see-through umbrella and raincoat. He brought wrought iron furniture into the house, used sheets and felt as draperies and bedspreads. In 1931, he was the first to draw women in sleek evening pajamas, and he explained:

"The emancipation of woman is at hand. In a year she will free herself of skirts and probably never come back to them."

He was born in Omaha on Dec. 26, 1894, the son of a Scottish railroad lawyer. His family moved to Newfoundland and then to Montreal, where his father ran a hotel. He was graduated from McGill University, where he studied architecture while secretly wanting to be an artist. His first job before moving to Chicago was drawing cartoons for The Montreal Standard.



A sketch by Mr. Patterson, who designed the costumes for the Ziegfeld "Follies" and for George White's "Scandals."

Five years ago, he retired to the New Jersey resort island, Brigantine, where he remained active designing and painting. He is survived by his wife, Ruth Cleary, a musician and song writer, a daughter, Russell, and five grandchildren.

MAY 1977--

Dwiggins, SCHOOL DAYS
Herriman, THE FAMILY UPSTAIRS
Mager, SHERLOCKO THE MONK
Segar, THIMBLE THEATRE
Tuthill, THE BUNGLER FAMILY

JUNE 1977--

Godwin, CONNIE
Hershfield, ABIE THE AGENT
McBride, NAPOLEON
Sterrett, POLLY AND HER PALS
Storm, BOBBY THATCHER
Wheeler, MINUTE MOVIES

JULY 1977--

Crosby, SKIPPY
Fisher, A. MUTT
Herriman, BARON BEAN
Hershfield, DAUNTLESS DURHAM OF THE U.S.A.
McCay, WINSOR MCCAY'S DREAM DAYS
Oppen, HAPPY HOOLIGAN
Outcault, BUSTER BROWN

AUGUST 1977--

De Beck, BARNEY GOOGLE
Goldberg, BOBO BAXTER
McManus, BRINGING UP FATHER
Moore, JIM HARDY

We have read the strips excerpted in the THIMBLE THEATRE book--and they're excellent, funny, delightful, superb... Well, we'll do a full review when the book is published--but we wanted to indicate that we know the quality of the contents of one of the volumes and recommend that one highly.

We should mention in passing that we did do the introduction to the Wheeler book; Ed was a friend of ours and we had published an article on MINUTE MOVIES in a fanzine we did, so we do have that much involvement with the line. Be advised that that is the extent of our involvement with Hyperion; if the line is a smash hit, we don't get rich. Except, of course, that we are comics fans and all comics fans are richer if this series makes a go of it. If these books are a commercial success, we'll get to see more such books. And that means more long-lost gems will be found by the reading public.

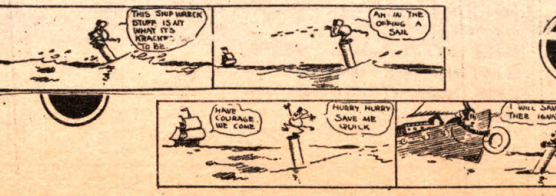
As is the case with Hyperion's reprints of rare SF, its comics reprints are not cheap. The lowest paperback price in this series is \$.95. On the other hand, when was the last time you priced a year's run of POLLY AND HER PALS (much less the first year's run)?

FROM THE SERIES EDITOR

Although the unique American narrative art form of the comic strip is flourishing abroad as never before, particularly in France, Japan, Belgium, and Italy (where the classic beginnings of the American strip are astutely republished and studied on high academic levels), it has within the last few decades become only a sorry shadow of its former self here in the land of its origin. Due in large measure to the self-destructive policies of American strip syndicates, comic book publishers, and newspapers, this catastrophic decline of comic strip art in both content and graphic impact has understandably averted the eyes of responsible American critics and literary scholars from what should have been long hailed and studied as one of the major triumphs of American innovation in the arts. Shadowed into obscurity on the one side by hordes of fractionally differentiated comic-book superheroes aimed at kids, and on the other by postage-stamp-sized newspaper strips daily repeating non-graphic verbal boffolas out of Joe Miller's Joke Book (aimed at retarded adults), the pathetic handful of fine strips miraculously remaining in print go too little noticed by the intelligent areas of appreciation in American academia and in the national media, while the splendid historic achievements of our comic strip work between 1896 and 1950 -- monuments from another and more inspired era -- languish largely forgotten, misconstrued, and long out of print.

The present Hyperion series is ambitiously designed to put an end to this deplorable state of affairs on the American literary scene. The growing number of students and academics interested in studying the comic strip for its own sake, or in referring to it in vital connection with other areas of research in the arts and social sciences, will no longer be met with frustration at the library level, where no readily accessible runs of newspaper strips have ever been maintained. Now at last the unique research files of the San Francisco Academy of Comic Art, which comprise the world's only institutionally compiled sets of classic comic strips in separate, sequential series arranged by title and date, will be made available nationally through the auspices of Hyperion Press. It is a privilege and pleasure to work with Hal Dareff, Hyperion's President, and project director Tony De Luna on this unprecedented publishing program of a full-scale retrieval and restoration of a major national art and literature.

The selection of titles for inclusion in this initial group of twenty-two volumes was largely based on considerations of intrinsic worth within a conceptual framework of the historic development of the comic strip. Thus the bulk of strips represented at the outset of the Hyperion project are among the earliest important daily and Sunday graphic narratives, although in several instances, I have ranged as far ahead in time as the 1930s to pick a few additional titles of great reader and researcher interest. To provide the reader with some historical, critical and informational guideposts, the editor of the series and a number of outstanding contemporary writers and authorities have contributed introductions to each volume. For the reader unfamiliar with any of the selected titles (and since some have been out of print for over half a century, since their original newspaper publication, this unfamiliarity would scarcely be surprising), the reading of a few episodes of a strip in any volume will serve to show its remarkable qualities of sustained graphic humor or drama, as well as its memorable accomplishment in the creation of character, dialogue, and imaginative incident. These important and long-neglected works of a centrally important American art form are individually and self-evidently classics of their kind; as a part of such selections, accessible for cross-referential reading and comparative criticism, each is of exceptional and long-lasting worth: they are truly, as George Herriman, creator of the greatest comic strip known (the immortal *Krazy Kat*), once called them -- in reference to their dependable daily appearance as well as to their intrinsic brightness of invention -- "the manuscripts of the sun."



SERIES EDITOR BILL BLACKBEARD

author and critic, is the founder of the San Francisco Academy of Comic Art, a unique, non-profit research and study center devoted to the cross-referential examination of popular narrative art of all kinds in its expertly-compiled collections of tens of thousands of volumes in all narrative art areas: science fiction, crime and detective fiction, western and adventure fiction, children's books, cinema, comic strips, periodical fiction, journalism, etc., as well as in its bound runs of many major national newspapers (the largest such file of national scope outside the Library of Congress), definitive files of comic books and pulp magazines numbering into the thousands of issues, and newspaper and magazine clippings on all narrative art subjects filling two dozen jammed filing cabinets. Always busy with several ongoing individual projects that would tax the energies of a small task force, in addition to his monumental labors at the Academy, Bill Blackbeard has nevertheless found time to write a great many articles, stories and several science fiction novels.

He has written a number of incisive critical articles on popular literature for such journals as *The Smithsonian Magazine*, *Xenophile*, and *The Riverside Quarterly*; contributed to such books as *All in Color for a Dime*, the Smithsonian's *The People Who Came to America*, and a mammoth reference work, *The World Encyclopedia of Comics*; compiled a text on comic strips for grade school students, *Comics*, in a Houghton-Mifflin educational series; co-edited (with Martin Williams of the Smithsonian) a major, forthcoming anthology of the classic newspaper strips with many complete narratives included; and is writing a definitive critical history of the comic strip for Oxford University Press.

EDMUND WILSON ON THE COMICS

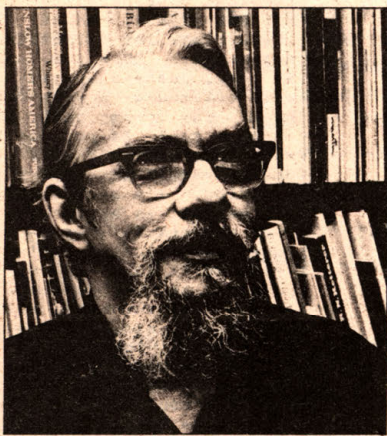
"I have enormous respect for the comic strip as a potential story and art form, although far too few of its productions have realized that potential. If those few, however, could be gathered into some sort of complete collection, the effect on those who have scorned the comics as a whole might well be devastating."

Letter to Bill Blackbeard, 1966

BEAUTIFUL ballans

...BY DON AND MAGGIE THOMPSON!

PRESENTS LESTER
AND JUDY-LYNN DEL REY



Lester del Rey
photo credit: Ian Summers



Judy-Lynn del Rey
photo credit: Helen Marcus

DEL REY BOOKS

BALLANTINE LAUNCHES NEW SCIENCE-FICTION/FANTASY IMPRINT

Ballantine Books, the mass market paperback publisher that has been a pacesetter in Science Fiction publishing for 20 years and is the acknowledged leader in the field, will introduce a new imprint—**DEL REY BOOKS**—in March of 1977, when it also will implement an aggressive new approach to the acquisition, publishing, marketing and promotion of Science-Fiction and Fantasy titles.

The new imprint, with a specially designed logo under which all subsequent titles in the categories will be published, is named for two of the most celebrated personalities at work in the field today: Judy-Lynn del Rey, Ballantine's Science-Fiction editor and the woman *The New York Times Book Review* described as "perhaps the most dynamic editorial power now in circulation"; and Lester del Rey, bestselling Science-Fiction author, critic and consulting Fantasy editor for Ballantine. Together and independently, the husband-wife team has been responsible for publication of some of the most critically-acclaimed Science Fiction and Fantasy to appear in the past 25 years.

Ronald Busch, President of Ballantine, in announcing the

new imprint, said: "Ballantine Books is the home of virtually every major Science-Fiction author currently published, including such giants as Arthur C. Clarke, Robert A. Heinlein and Larry Niven, to name but a few. Almost from its beginning Ballantine has committed itself to publishing the best Science Fiction and Fantasy being written, and has established itself over the past 20 years as the Number 1 publisher of these categories. The performance of our list has been consistently high and promises to do even better in the future as the audience expands."

"It seemed only logical that we be the first to break Science Fiction out of its category status, place it in a bold new spotlight and give it the distinctive marketing and promotion support usually reserved for non-category trade titles." As for the selection of a name for the new imprint, Ronald Busch said: "In the 50-year history of Science Fiction, there are few names that inspire the confidence or assure the editorial integrity as 'del Rey.' We wanted a name that readers and booksellers would associate with excellence in Science-Fiction publishing. Fortunately, we didn't have to look beyond our own house to find it."



The new **DEL REY BOOKS** imprint will be inaugurated with 12 titles in March, followed each month by six new titles and reissues of classics from the backlist. Approximately 1/3 of the titles will be original fiction. Each month, one will be selected for the featured lead or "break-out" title and will receive heavy advertising, promotion and publicity.

Authors to be published in the first month include: Alan Dean Foster, Frank Herbert, Gordon R. Dickson, Robert A. Heinlein, Larry Niven, David Gerrold, Anne McCaffrey, Robert Silverberg, Poul Anderson, L. Sprague de Camp, James White, Brian Daley and Philip K. Dick. Upcoming lead titles include: *Millennium* by Ben Bova; *I Am Not Spock* by Leonard Nimoy, the movie tie-in edition of *Star Wars* by George Lucas, and new works by Frederik Pohl and Larry Niven.

Ballantine's senior editor, Judy-Lynn del Rey, has been responsible for maintaining and expanding a list that readers and booksellers have come to depend on for the highest quality in Science Fiction. Besides her energetic work on in-store promotions, she has written numerous articles for the trade journals promoting the field, and her editorial and marketing knowledge of Science-Fiction publishing has made her the subject of several lengthy interviews. Her authority also is underscored by her contribution on the subject to *World Book Encyclopedia*.

According to Ms. del Rey, Ballantine's new SF publishing program was designed not only to attract the top Science-Fiction writers, but also to provide a home for the brightest new talents in the field.

"Science Fiction represents a multi-million dollar a year part of the publishing business," she noted. "The growth of the category is reflected not only in the enormous increases in the number of titles published annually, but also in an expanded bookbuying population and in the increased number of TV and feature-length films produced by Hollywood. Add to that the burgeoning number of college courses being taught in Science-Fiction literature, and there is little wonder that booksellers report a constant turnover in their SF inventory or that they are continually allocating additional rack space to these titles."

"Science Fiction is a literature of optimism, a literature young people can read with hopefulness and feel that they can contribute to, as contrasted with the anti-heroism of so much of today's fiction. The little fact that it deals with the future indicates that we—the readers, the writers and editors—feel that there will be a future, at a time when others have written it off or have elected not to think about the future," she added.

Lester del Rey—writer, editor and well-known critic—is one of the most influential figures in the SF field. He is an editorial titan in a genre that has been continually expanding since its first tentative days with the pulp magazines of the 20s. The author of more than 40 books, many of them on the Ballantine list, del Rey's imagination and judgment is among the most inspired and sound of any at work today.

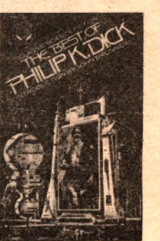
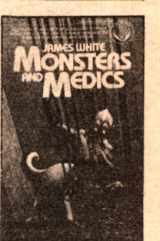
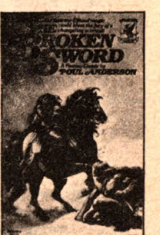
"For the millions of readers of Tolkien," says Lester del Rey, "we are publishing a modern type of fantasy that is just pure fun to read. Fantasy strikes a nerve very deep in everyone—for we have all been raised on myths and fairytales. The devoted Tolkien fan as well as the general fantasy reader are looking for imaginative and well-told stories that provide a feeling of romance, release and escape."

"To mention but a couple of the projects we're very excited about, we will be publishing a new work by Peter Beagle, whose *The Last Unicorn* and *A Fine and Private Place* have sold hundreds of thousands of copies and have achieved a near cult following. And *The Sword of Shannara* by Terry Brooks, the feature title in April, is an original fantasy in large format paperback illustrated with paintings by the Brothers Hildebrandt, famed for their bestselling *Tolkien Calendars*. This major new work of epic fantasy anticipates an enthusiastic market of those readers who have been searching endlessly for a successor to *The Lord of the Rings*. The book, which has already aroused pre-publication furor, has been selected by the Literary Guild and there is active movie interest as well."

To inaugurate the new **DEL REY** imprint, Ballantine is planning a specially designed 36-pocket permanent display unit. The bold packaging of the books themselves, already hailed by booksellers nationwide, will shift into higher gear as Ballantine continues to commission the country's top commercial artists who bring the freshness of their imagination to produce high-visibility, high quality cover art.

Judy-Lynn del Rey joined Ballantine after eight years as managing editor of *Galaxy*, one of the most distinguished Science-Fiction magazines. Lester del Rey, besides being Ballantine's consulting editor, writes a regular book review column for *Analog*, the leading magazine in the field. He is currently at work on a history of Science Fiction. His bestselling novel, *Nerves*, was recently reissued by Ballantine. The del Reys make their home in Manhattan.

DEL REY BOOKS



A VALENTINE FOR BALLANTINE Our favorite publisher, for the past 25 years, has been Ballantine Books. Ian and Betty Ballantine, who founded the company, have moved on and are producing the gorgeous Peacock Press art books for Bantam, but the company they founded is still at the top of our list of favorites. Ballantine published the first collections from Mad, the EC adaptations of Bradbury stories, and the best line of science fiction the world has ever seen -- Theodore Sturgeon's *More Than Human*, Ray Bradbury's *Fahrenheit 451*, Arthur C. Clarke's *Childhood's End*, James Blish's *A Case of Conscience* and countless others first saw book publication from Ballantine. A year ago, we did an article on science fiction merchandising for *Publisher's Weekly* which was, in part, responsible for expansion of the Ballantine line. Thus, our favorite publisher is now publishing far more of our favorite books. We unhesitatingly recommend any of Ballantine's "The Best of--" series (watch out you don't buy a "Best of" from some other publisher; the quality of an individual book may be high, but we recommend as a whole only Ballantine's line). Forthcoming Ballantine Books which sound most promising include *The Sword of Shannara* by Terry Brooks (a fantasy novel being promoted as the best since *Lord of the Rings*), *I Am Not Spock* by Leonard Nimoy, *The Best of Fredric Brown*, *The Best of Edmond Hamilton* (containing several superb stories which are not at all space opera, so don't pass it up thinking it is all blood and thunder), *The Best of Leigh Brackett*, *Get Off the Unicorn* by Anne McCaffrey, *A World Out of Time* by Larry Niven, *Gateway* by Frederik Pohl and *The Acts of King Arthur and His Noble Knights* by John Steinbeck!

We run the above announcement to alert SF readers in our audience of the feast to come. We are particularly excited by Lester del Rey's plans for BB's fantasy line. We love a good fantasy novel and for too many years have been able to find only fantasy-horror. Fantasy can be pure fun, too.

Harry C. (Bud) Fisher

A MUTT

AN ORIGINAL COMPILATION. First collection of the complete first year of the daily strip, 1907-08.

Introduction by Bill Blackbeard

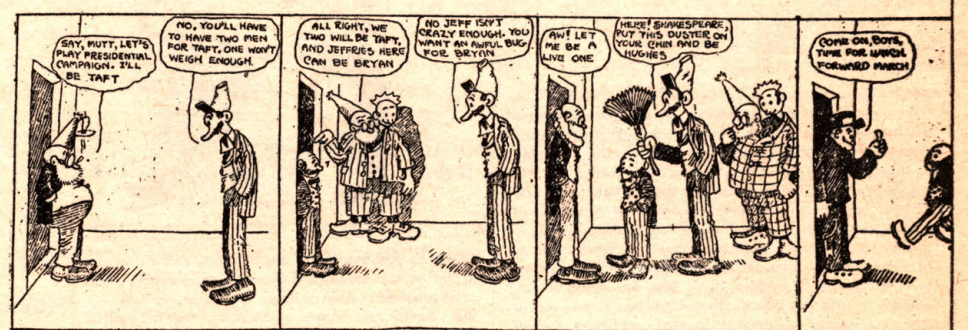
Despite its title -- the one Bud Fisher used for his daily strip of the 1907-08 period -- this historically important collection includes a great many episodes involving Mutt's classic shrimp of a partner, Jeff, operating in tandem with Mutt. Another Topsy-like strip, which "jus' grew" into its later world-famed proportions, *Mutt and Jeff* was in its initial form an episodic account of a compulsive horse race bettor named Augustus Mutt that developed into a cartoon vehicle of local political satire (the strip started in a San Francisco daily), and that introduced Jeff only casually and unprepossessingly as the inmate of a San Francisco lunatic asylum who believes that he is James J. Jeffries, the

Great White Hope of the period, and challenger of Jack Johnson. For some flippant reason, Fisher revived Jeff a bit later as part of a plot twist, found he served as an excellent comic counterfoil to Mutt, and kept him on stage thereafter.

This volume, starting with the first *A Mutt* episode of November 10, 1907, runs for one year, covers the introduction of Jeff, and incorporates some of the most richly evocative lowbrow commentary on sports, politics, and society of the post-fire era in San Francisco ever published. Never before reprinted, these episodes of the nation's first regularly published daily comic strip appeared only in San Francisco, and are, in effect, receiving their first national distribution by Hyperion in book form.

160 pp. / 8 1/2 x 11, oblong / LC 76-53040
\$7.95 / Paper / ISBN 0-88355-634-0
\$16.95 / Hardcover / ISBN 0-88355-635-9

July publication



Frank Godwin

CONNIE

AN ORIGINAL COMPILATION. First collection of the complete first year of the daily strip, 1929-30.

Introduction by Maurice Horn

Pioneering with the new all-adventure comic strips of the 1930s, Frank Godwin's sparkling, deftly imaginative *Connie* also shared honors with Monte Barrett's *Jane Arden* in introducing the adventurer-heroine to the comic page. Better drawn and more sophisticated than the early *Jane Arden* narratives, *Connie* had much less widespread distribution among dailies of the period, and was read by only a small portion of the populace during most of its fifteen-year daily existence, due largely to inept syndicate handling of an excellent property. Not as imprisoned thematically as the artist-author of a more widely read strip might have felt, in fearing that narrative experiment might alienate a



broad public, Godwin began early to exercise his natural inclination toward crime, horror, and the fantastic, speedily eschewing the career-girl-meets-boys, uoys, boys theme of such widely-devoiced "girl" strips as *Dixie Dugan* and *Tillie the Toiler* in favor of bloody murder, pirates, hi-jacking, and -- a bit later -- cultist plans to take over the world, and interplanetary travel.

A full year of Godwin's outstanding strip, from its first episode in 1929, is included in the present collection. Long collected by admiring readers since its untimely end in 1944, *Connie* daily sequences have eluded all but the luckiest and most persistent devotees. The first year, which ran in very few papers, is known to almost no one; its complete reprint publication is thus an event of special significance for collectors and aficionados.

175 pp. / 7 x 10, oblong / LC 76-53041
\$8.95 / Paper / ISBN 0-88355-636-7
\$15.95 / Hardcover / ISBN 0-88355-637-5

June publication

Rube Goldberg

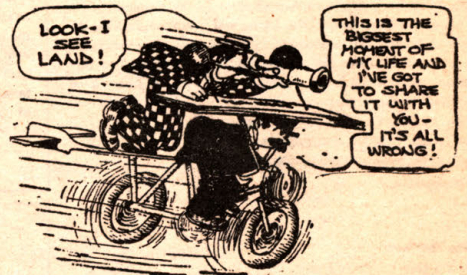
BOBO BAXTER

AN ORIGINAL COMPILATION. First collection of the complete daily strip, which ran from 1927 to 1928.

Introduction by Jim Ivey

Jack of many strips, but master of almost none, the mercurial, multi-talented Rube Goldberg was able (thanks to his inherited wealth), to drop a comic feature as soon as he was tired of it, leave a syndicate flat and stroll over to another in order to undertake a brand new strip idea, which his reputation made automatically saleable regardless of its intrinsic merit or promise. This lack of real dependence on his cartoon work for security frequently led the socially active Goldberg to sluff off at his work, fall back on old and stereotyped ideas from his youth, and take fame and credit for concepts not his own (such as the screwball invention gimmick, lifted from Clare Diggins and W. Heath Robinson). Once in a while, however, his genuine gift for fantastic comic narrative and suspense would surface, as it did for much of the later Sunday continuity of his *Boob McNutt* strip, and for the whole of his remarkable daily adventure strip, *Bobo Baxter*.

Little known to strip aficionados and even Goldberg scholars today, *Bobo Baxter* ran for little more than a year in 1927-28, and despite an enthusiastic reader reception was dropped by the readily bored Goldberg for a return to the easier format of his



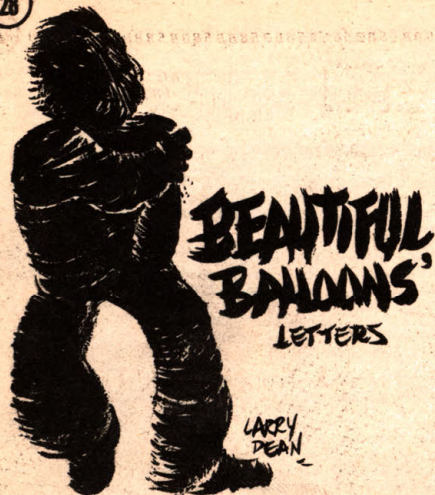
daily general gag feature. Reprinted complete in this volume, *Bobo Baxter* represents the creative apogee of one of the major but least developed American talents in the comic strip field. Jampacked with comic action, risible characters, fine visual humor, and a frenetic narrative line, the Goldberg strip, metaphorically speaking, is a lost gem remounted for contemporary eyes.

176 pp. / 8 1/2 x 11, oblong / LC 76-53042
\$7.95 / Paper / ISBN 0-88355-638-3
\$16.95 / Hardcover / ISBN 0-88355-639-1

August publication

"Sports writers . . . are surpassed in ingenuity and success as diligent coiners of neologisms only by the comic strip artists, of whom Thomas A. (Tad) Dorgan, Elzie Crisler Segar and Billy De Beck are examples. Dorgan . . . is said to have invented or introduced *drug-store cowboy*, *nobody home* . . . and to have launched such popular phrases as 'You tell him,' 'Yes, we have no bananas,' and 'You said it.' Segar (creator of *Popeye*) is credited with *goon*, *jeep*, and various other terms that, in the hands of others, took on wide extensions of meaning, and with starting the vogue for the words ending in *-burger*. To De Beck . . . are ascribed *heebie jeebies*, *hot mamma*, *hotsy-totsy*, and *horse feathers*. . . . The comic strip artist . . . has been a very diligent maker of terse and dramatic words. In his grim comments upon the horrible calamities which befall his characters he not only employs many ancient of English speech, e.g., *slam*, *bang*, *quack*, *mee-ow*, *smash* and *bump*, but also invents novelties of his own, e.g., *zowie*, *bam*, *sokko*, *yurp*, *plap*, *whom*, *glug*, *oof*, *ulk*, *whap*, *bing*, *flooie* and *grrr*. . . . Their influence upon the general American vocabulary must be very potent. . . ."

H.L. Mencken, *The American Language*, 1919, and *Supplement One*, 1945



Here's another batch of letters and responses. Ready?

Jean Michele Martin, Martin & Black, Ltd., P. O. Box 59187, Acton, Indiana 46259 [March 10, 1977]

Did you know that Mike Ploog did a great deal of the artwork for Ralph Bakshi's film WIZARDS? Bakshi doesn't seem to be as much involved in the drawing of this film as much as in the production. There are a lot of experimental animation techniques used and occasional descents into Hanna-Barbarism, but over all, the film is well worth seeing. Maybe it will start a new trend in movies if it is a success. We could use more animation in our lives.

I am a freshman commercial arts student at John Herron in Indy who saw you and Stephen and Valerie at the 4D Con in Ohio but was too shy to come up and say Hi.

I'd like to ask for your help and assistance and that of any fan you know in a project I am working on. (Don't cringe; it should be relatively painless.)

Chris Claremont is a Marvel writer of uncommon grace, scope, and power. He currently writes IRON FIST, X-MEN, and MS. MARVEL. In place of some of my twelve credit-hours of sociology that I need to graduate, I am writing a thesis on his life and work, part of which is a checklist of everywhere he has ever appeared in print. Enclosed is the beginning I have made, which covers everything I have on him in my collection—but I know that doesn't cover everything because the distribution system in Indy is sooo bad.

I also have a couple of actual scripts by the man, and I ran an ad in TBG to get more, but it drew no response. I need these scripts for background data, so if you know of anyone who has one, even a Xerox copy, I would be happy to work out some terms.

Lastly, I need biographical data—birth, schooling, marriage, and so forth. The only thing I have on him so far is the fact of his marriage to Bonnie Wilford and the letter column note that he is/was "a young guy, just out of college," from AVENGERS #106.

I suppose I've got a great deal of gall impinging on your busy workday like this, but it seems that no one in fandom knows who Chris Claremont is (at least from the response to my last ad), so I thought I would try all the alternate sources I could find (including Chris himself, the greatest living authority on himself) before running another potentially fruitless ad.

BIBLIOGRAPHY SO FAR COLLECTED BY JEAN:

MS. MARVEL #4-	GS FANTASTIC FOUR #4 (co-writer)
X-MEN #94-	GS X-MEN #1 (co-creator)
IRON FIST #1-	GS DEFENDERS #5 (co-plotter)
BLACK GOLIATH #2-5	POWERMAN ANNUAL #1
MARVEL PREMIERE #23-27	GS DRACULA #2-3
MARVEL TEAM-UP #57	DAREDEVIL ANNUAL #4
MARVEL TWO-IN-ONE #10	AVENGERS #102 (1972—"from an idea suggested by Chris Claremont"—PLOT)
DEFENDERS #19	HULK #148 (plot)
CHAMPIONS #4	DEADLY HANDS OF KUNG FU BW #5 (article)
MARVEL CHILLERS (TIGRA) #4	DEADLY HANDS OF KUNG FU BW #19-24 (Iron F.)
MARVEL CLASSICS COMICS #13	DEADLY HANDS SPECIAL ALBUM #1 (pp. 39-49)
MARVEL SPOTLIGHT #24	CAPTAIN BRITAIN #
CAPTAIN MARVEL #46	

Information we could dig up: Chris may have been born in England; his parents were. He has been an actor and did appear for a couple of days on a soap opera; he's also done some summer stock. He and Bonnie have no children; he's in his late 20's, at a guess. He worked for Marvel (assistant-type jobs, including sending out rejection slips) when he was still in college; we hear he got college credit for some of it. The only addition we have offhand to the bibliography... Well, um: Problem is that Maggie is typing this and she doesn't know all Don's abbreviations in our files. So I'll list the items with abbreviations and fill in abbreviations at the end. "Angie's Soul," VT #6. "Child of the Sun," DL #8. "The Complete Voodoo Man," ToZ #6. "The Damnation Waltz," MP #7. "Dawn of Blood," MP #3. "Doorway to Dark Destiny," HoH #4. "The Dracula Archives," DL #5. "The Exorcist Tapes," HoH #2-3. "From the Devil a Daughter," MP #7. "A Half-Hour with Harper," POT #4. "Hellmorn!" MP #3. "If This Be Hell..." HoH #5. "In Search of Dracula!" DL #4. "Inside Inside Voodoo," ToZ #7. "Journey to the Planet of the Apes," POT #3. "The Night Josie Harper Died!" MP #3. "Once Upon a Time There Was a Vampire..." MotM #8. "Our Martian Heritage," MU #4. "Psimed," F&SF (as C. S. Claremont) April 73. "Snowbird in Hell," MU #9. "Something Wicked!" HoH #2. "Tales of the Happy Humfo," ToZ #8. "Trail of Blood, Trail of Tears," MP #3. "Urko Unleashed," POT #6. "The Vampire: His Kith and Kin," VT #1-6. "Voodoo: What's It All About, Alfred?" ToZ #2. "Werewolf by Night," MM #3. "Who is Bram Stoker and Why Is He Saying Those Terrible Things About Me?" DL #2. "With the Dawn Comes

Death," ToZ #3, 5. With Jim Harmon: "The Man Who Shot Doc Savage," DS #1. With Tony Isabella: "The Serenity Stealers," MU #10. "Simon Garth Lives Again," ToZ #9. With Doug Moench: "Polanski Times Two," MotM #9. And, finally, with Marv Wolfman: "Bloodmoon," VT #9. You'll note that our indexing does not extend to color comics--and we're sorry about that. But this might give you a start, anyway. Code: VT = VAMPIRE TALES. DL = DRACULA LIVES. ToZ = TALES OF THE ZOMBIE. MP = MARVEL PREVIEW. HoH = HAUNT OF HORROR. POT = PLANET OF THE APES. MotM = MONSTERS OF THE MOVIES. F&SF = MAGAZINE OF FANTASY & SCIENCE FICTION. MU = MONSTERS UNLEASHED. MM = MAD MONSTERS (we think; gee, there are a lot of monster mag names). DS = DOC SAVAGE. Hey, Jean--and everyone else out there--please don't be too shy to say hello to us at a con! If you don't want to greet us because you don't ever want to speak to us, fine. I'm sure we'll all be just as happy without such a contact. But we are fans. Mouthy fans, it's true--but still fans. We've possibly been in fandom longer than you have, but that simply attests to our durability. Cons are for meeting people and exchanging ideas with them and generally having a good time. As long as we're not having a

The Cleveland Press, Thursday, March 3, 1977



FRIENDS OF THE WIZARD—Elinor and Weehawk are allies of the good wizard in a battle against the forces of a bad wizard in the animated feature, "The Wizards." The movie is at local theaters.

personal crisis of some sort at the moment (we can recall more than one occasion when we were frantically looking for one of our kids, who had been separated from us by the crowd, and had someone insist on talking about comics with us at that precise moment), we'll be glad to talk.

Lee Scott, President TIFC, 255 North 1600 West #78 Provo, Utah 84601 [January 25, 1977]

ISABELLA! We of the Tony Isabella Fan Club here in Provo have made a few attempts to let Tony know of our appreciation and admiration. But it seems that every time we wrote, he either changed over to a new comic company or something. Do you know where we could reach him? We have friends who publish a fanzine and would like to do a special feature on Isabella. Could you please help us to find a way to contact him? We'd really appreciate your help!

If this letter is printed, I'd like to contact all fans of Tony Isabella. If any of you would like to help us strengthen the TIFC, please write to us. If we can, we'll start sending out fliers on anything we can find on him. Thanks!

We sent Lee an address via which Tony can be reached, though we hear from Tony that he hasn't yet heard from Lee. Tony has been released at his request from his exclusive contract with DC, so his work may pop up from time to time elsewhere. However, he plans to stay with BLACK LIGHTNING, so Isabella fans can continue to look for that title on the newsstands. We suggest that fans of any author/artist/editor, be he Chris Claremont, Tony Isabella, or Roy Thomas, write to the powers that be at the company to request more of his work. It's incredibly flattering to an author to hear nice things about his writing. But it's productive, too, to write to his boss (be he editor or publisher or whatever) to tell that individual that you'd like to see more from the object of your liking.

Dennis Mallonee, 4085 Nobel Drive, #3 San Diego, California 92122 [February 17, 1977]

Roger Caldwell's letter in BB #56 sparked a line of thought on the nature of

imaginary stories.

- 1) Every story is imaginary.
- 2) The goal of a writer, if it isn't to make some sort of point, is to make his reader believe in the reality of his story--to make him want to believe.
- 3) That's why Roy didn't want to call his WHAT IF? stories "imaginary"; if it's imaginary, then ipso facto it didn't happen.
- 4) To label a story imaginary is to defeat your goal as a story-teller.
- 5) Roy is smart enough to intuit that fact, even if he wasn't able to explain it.
- 6) It's all a matter of attitude, anyway.

An entirely different question is whether or not Roy succeeded in making his characters and his two stories live and breathe. Obviously, Roger Caldwell didn't think so. I tend to agree. In the first story, which hinged solely around a variation of Sue Storm's behavior, I found it difficult to believe that any incarnation of that woman would be as impulsive as Roy depicted. In the second story, all Roy did was rehash the Galactus saga in a world without super-teams. Neither story was worth the paper it was printed on (but, then, that's true of almost every comic book, I suppose). It's not surprising that

George Herriman
BARON BEAN

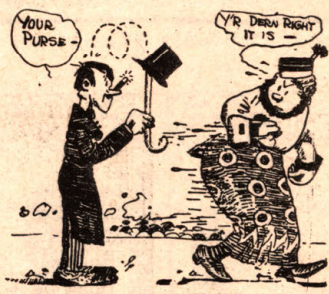
AN ORIGINAL COMPILATION. First collection of the complete first year of the daily strip, 1916-17.

Introduction by M. Thomas Inge

One of George Herriman's several daily comic strips of the 1910s, *Baron Bean* is an excellent example of the cartoonist's unfettered and inspired comic imagination at its best. Gilbert Seldes subsumes the content and qualities of this fine but curiously forgotten strip well in *His Seven Lively Arts* of 1924, writing: "... It is Dickens to whom [Herriman] has the greatest affinity. The Dickens mode operated in *Baron Bean*—a figure half Micawber, half Charlie Chaplin as man of the world. I have noted, in writing of Chaplin, Mr. Herriman's acute and sympathetic appreciation of... *The Kid*. It is only fair to say here that he had himself done the same thing in his medium. Baron Bean was always in rags, penniless, hungry; but kept his man Grimes, and Grimes did his dirty work, Grimes was the Baron's outlet; and Grimes, faithful retainer, held by bonds of admiration and respect, helped the Baron in his one great love affair. Like [most] of Herriman's people, they lived on the enchanted mesa... by Coconino, near the town of Yuma Linda. The Baron was inventive; lacking the money to finance the purchase of a postage stamp, he entrusted a love letter to a carrier pigeon; and his 'go, my paloma,' on that occasion, is immortal." The complete first year of *Baron Bean* is reprinted in this collection.

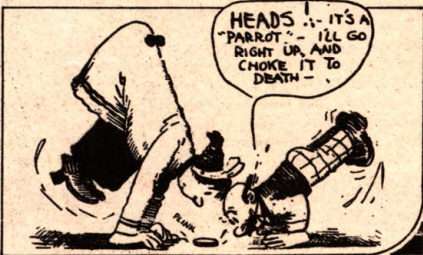
112 pp. / 8 1/2 x 11, oblong / LC 76-53043
\$5.95 / Paper / ISBN 0-88355-640-5
\$14.50 / Hardcover / ISBN 0-88355-641-3

July publication



"Krazy Kat, the daily comic strip of George Herriman is, to me, the most amusing and fantastic and satisfactory work of art produced in America today. With those who hold that a comic strip cannot be a work of art I shall not traffic. ... Such is the work which America can pride itself on having produced, and can hastily set about to appreciate. ... It is wise with pitying irony; it has delicacy, sensitiveness, and an unearthly beauty. The strange, unnerving, distorted trees, the language inhuman, unanimal, the events so logical, so wild, are all magic carpets and fairy foam--all charged with unreality. Through them meanders Krazy, the most tender and the most foolish of creatures, a gentle monster of our new mythology."

Gilbert Seldes,
"The Krazy Kat That Walks By Himself,"
in *The Seven Lively Arts*, 1924



larger strip above); and the gradual introduction of the kat's hilarious yiddish dialect spoof. *The Family Upstairs* itself is—as one would expect of any Herriman work—a masterpiece of sustained comedy, centered, in this case, on the maddening activities of a mysterious and unseen "family upstairs" living in the flat above that of the strip's protagonists, Ma and Pa Dingbat; and it is a classic strip narrative, eminently worth reprinting in its own right. The present volume includes the entire *Family Upstairs* strip, from its start in 1910 to its unexpected climax in 1912.

224 pp. / 8 1/2 x 11, oblong / LC 76-53044
\$8.95 / Paper / ISBN 0-88355-642-1
\$17.95 / Hardcover / ISBN 0-88355-643-X

May publication

George Herriman

THE FAMILY UPSTAIRS
Introducing KRAZY KAT

AN ORIGINAL COMPILATION. First collection of the complete daily strip, which ran from 1910 to 1912.

Introduction by Bill Blackbeard

George Herriman's *Krazy Kat*, indisputably the greatest of all comic strips, had the oddest beginning of any strip. Introduced (as Herriman put it) "to do something with the waste space" in his 1910 family gag strip, *The Family Upstairs*, the cat and mouse characters around whom the great strip was to coalesce carried on in a daily ballet of throwaway byplay around the feet of the human principals in the family feature. Since *The Family Upstairs* was a huge strip by today's deamed and shrunken standards (it stood six inches high and ran most of the width of a newspaper page when newspaper pages were immense), the squabbling kat and mouse readily engaged public attention and admiration, and were quickly set off in a separately paneled (but unnamed) strip of their own printed directly below the larger *Family Upstairs* narrative.

This engaging development is documented day by day in this first-time collection of the two-year run of *The Family Upstairs*, encompassing the first appearances of later noted *Krazy Kat* regulars, including Offisa Puppi; the first full-scale *Krazy Kat* episodes (occurring when the kat and mouse "take over" the

Harry Hershfield

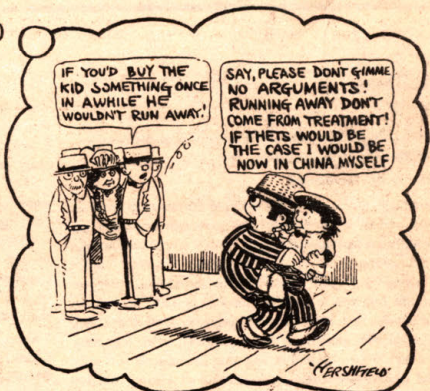
ABIE THE AGENT

AN ORIGINAL COMPILATION. First collection of the complete first year of the daily strip, 1914-15.

Introduction by Peter C. Marzio

Abie the Agent, a classic of American life and humor, was the first comic strip to deal with the American business community through genuinely knowledgeable eyes, as well as the first to focus on the Jewish social riser in American society, much as George McManus dealt with Irish equivalents in *Bringing Up Father*. *Abie* is the strip for which Hershfield is best remembered, his most sustained and longest lasting effort, and a popular national feature for more than a quarter of a century. When Hershfield ended *Abie* in 1940 it also marked the close of his own rich and innovative strip career. *Abie* was his second major undertaking; the first had been the memorable and mostly hilarious strip operas, *Desperate Desmond* and *Dauntless Durham* of the U.S.A. (see below).

One of the first important comic strips to appeal almost wholly to the adult reader, *Abie* eschewed the visual comic fantasy and graphic slapstick that kept such otherwise adult strips as *Dauntless Durham* and Herriman's *Baron Bean* appealing to kids, who missed many of their main verbal thrusts. *Abie*'s hapless attempts to sell automobiles and (later) to operate a motion picture theatre evoked an empathetic response from businessmen readers everywhere, while his subtle awareness of Jewish social relations and attitudes tickled Jewish readers enormously. This, combined with its warmth, perception and humor, made



Abie the first sympathetic ethnic comic strip and a special favorite of big-city dwellers. Intimately evocative of the business and social mores of the 1910-40 period, *Abie* is a gold mine of data and atmosphere that manages to be richly funny as well. The origin year of *Abie*, dating from its inception, is here reprinted in full for the first time.

112 pp. / 8 1/2 x 11, oblong / LC 76-53045
\$5.95 / Paper / ISBN 0-88355-644-8
\$14.50 / Hardcover / ISBN 0-88355-645-6

June publication

Harry Hershfield

DAUNTLESS DURHAM OF THE U.S.A.

AN ORIGINAL COMPILATION. First collection of the complete daily strip, which ran from 1913-14.

Introduction by Bill Blackbeard

Day-to-day narrative continuity in comic strips goes back to Clare Briggs' short-lived *A Fiker Clerk* (1903-04), but the first cartoonist to introduce sustained daily adventure continuity (however tongue-in-cheek) was Harry Hershfield, in his curiously-constructed *Desperate Desmond* (1910-12)—a daily feature that was half printed text and half straightforward comic strip. In his immediate sequel to *Desmond*, *Dauntless Durham of the U.S.A.*, Hershfield continued his experiment in comedy suspense, this time in full comic strip format, reintroducing *Desmond* as the silk-hatted heavy after briefly employing a fantastic ethnic contrivance named Lord Havagias in the early *Durham* episodes.

Great fun as pure melodramatic satire (and the readers of 1910, we must recall, were much closer to the time when stage villains were hissed and heroines rescued from buzz-saws in all seriousness), *Durham* contains a great deal of enormously interesting sidelights on the time, including the introduction of several actual political figures (one of whom is President Wilson) into the strip narrative—the first time such a thing had happened in a nationally distributed daily strip. Hershfield's stylistic experiments also provided a number of technical breakthroughs, anticipating several that were not fully or regularly utilized until many years later. He was, as well, the first cartoonist to introduce



contemporary fashions in fully modelled display in the context of his narrative. Innovative in many ways, but regrettably short-lived, *Dauntless Durham of the U.S.A.* is presented here in complete sequential form from its brash beginnings in 1913 to its dastardly demise in 1914.

128 pp. / 8 1/2 x 11, oblong / LC 76-53046
\$6.50 / Paper / ISBN 0-88355-646-4
\$14.95 / Hardcover / ISBN 0-88355-647-2

July publication



By the way, the heading to the left is by Mike Merenbach.

Then, you must consider the question of marketability. In the years in which we have been doing BEAUTIFUL BALLOONS, no one has come along to offer us cash to write a similar column for him. Closest thing to such a market we've found is the late lamented UNKNOWN WORLDS OF SCIENCE FICTION. Kindly Editor Roy Thomas paid us 4¢ a word in that case, and we'd be absolutely delighted to turn out a column for someone at 4¢ a word. We'd be willing to listen to offers at 3¢ a word. For that sort of money, we offer an editor all kinds of services we don't offer Alan. We do a first and second draft, thus avoiding the hideous clunkers of grammar and expression that sometimes slip into BB. We try to craft our material to order, writing articles or columns with some sort of unity and attempt at beginning, middle, and end. We attempt to justify expressions of opinion, if there's room. We do research. We even (if we're working on a long-term basis) set up files and get organized, so that we can find things we want to refer to in the course of a column. We let editors edit our golden words, as long as they're not signing our names to something with which we disagree. Oh, we write good, as the Dodo in ANIMAL CRACKERS said.

Any takers?

Even if one of you dashes off a letter, complete with contract, to us, we'll still continue BB. We like doing it. We like the feedback we get. We like to reach a wide audience. We like to hear from people who share our interests. We like being fans. Don't you?

Samuel D. Catalino, P. O. Box 45
Zullinger, Pennsylvania 17272 [March 14, 1977]

I am not an indignant Kirby fan, but you sound like it was a disease. Actually, it is quite easy to defend his work.

It is quite obvious you don't know a darn thing about art, so I'll inform you about it. I have read Jack Kirby's books for Marvel. The perspective is done well, the shapes are done well, the only complaint I have is that it seems rushed and is inked by harsh inkers as Mike Royer and D. Bruce Berry. Jack's work to be truly (in my opinion) marvelous needs to be inked by a Jim Mooney, Joe Sinnott, or Vince Colletta. Also, the eyes have been done a bit too close.

His writing in CAPTAIN AMERICA is a letdown from Steve Englehart's magnificent scripting, but hardly crap (or krap). You gave no reasons why you thought it was bad, so that's another strike against you, which explains the harshness of the letter.

An example is made now. I cannot stand either Neal Adams, Herb Trimpe, or Barry Smith art at all! I think it's a desecration when Neal Adams draws a Superman cover, but that does not make his art krap to me. That's a personal opinion. He does his backgrounds and figures well, as Trimpe and Smith have. He is good with perspective, which either makes or breaks the art. Only a personal prejudice stops me from appreciating the art. Different strokes for different folks.

I would still like to know why you consider it krap (or crap). You have yet to explain why. You explained what, but you forgot how and why. Shame on you!

Paul Hoffman,
Cambridge, Massachusetts [March 14, 1977]

I agree with you completely in BB #57 about "Kirby Krap" (an ingenious phrase). I thought that they stopped drawing all blacks with big lips many years ago, but I have been proven wrong with Black Panther. Why must Kirby/Lee do the upcoming Silver Surfer book? Where are Colan/Englehart or Wolfman or actually anyone but Lee when it comes time for innovation?

Steve Kane, Barre Road, Box 86
New Braintree, Massachusetts 01531 [March 12, 1977]

Well, I've done what you asked. I have looked over Jack Kirby's work in 2001, THE ETERNALS, CAPTAIN AMERICA, and THE BLACK PANTHER and am still prepared to defend him. I like these books. Six months ago, I thought Kirby was the worst writer Marvel's ever had (with Don McGregor a close second), but after a lot of thought and rereading the Kirby material, my views on Jack as a writer have changed 180°. I have no complaint on his artwork--all he needs is a good inker. The fact that he doesn't really have one yet is no cause for alarm.

By far the major beef about Kirby is the man's writing abilities (or lack of same, depending upon your viewpoint). Sure, he's not the greatest creator of

dialogue in the world, his characters stutter needlessly, and once in a while he comes up with a line that has me shaking my head in disbelief for days afterward. But to all this, I say "So what?" The man is doing his damndest to do the best possible job he is capable of, and that's good enough for me.

Kirby, unlike a bunch of Marvel writers nowadays, knows that the primary purpose of comics, all comics, is to entertain. And he does try to entertain through the strongest forte he has, that of action. No Marvel has more action than a Kirby comic. If you want a comic to contain preaching (Don M., take a bow), inane relevance, self-conscious scripting, or an asinine writer trying to impress everyone with his literary ability, don't buy a Kirby book. If you want good old-fashioned entertainment, stick with Jack.

Many people also bitch because Jack's characters are so totally removed from the Marvel "universe." What these idiots fail to realize is that the Marvel universe is not limited to New York City; instead, it is wherever and whenever the writer and artist of a particular Marvel title care to put it. Jack is not neglecting the Marvel universe with his four books--he is adding to it. And who, besides Stan Lee, is better qualified to do so?

I've been buying Marvels since a certain green-caped, iron-masked doctor appeared on the scene in Spring 1962 and can honestly say that Jack's Bicentennial Battles is one of the five best Marvels I have ever read in my life. And that back cover--without question, the finest piece of art I have ever seen in 15 years of buying Marvels. Also, there was that now-classic line of Cap's: "It just isn't possible! I've been ripped off by Benjamin Franklin!" The last time I laughed that hard in reading a comic was when Jonah Jameson suggested that he be invited to join the Avengers--and that was in SPIDER-MAN #25. Joe Glotz, indeed!

P.S. You're right about Big Mac Attacks. After working in a fast food kitchen for three years, believe me, I know...

Tony Starks, 1101 Adams
Evansville, Indiana 47714 [March 14, 1977]

I wanted to tell you that I agree with you 100% on what you said about Jack Kirby in BB #57. I haven't liked any of his work of the last five years, save NEW GODS and the first few issues of KAMANDI. His work at Marvel has been on a par with his last few books for DC, rotten.

As an artist, I find his work appealing in a different sort of way. I believe Kirby's problem is that someone has convinced him that he (Kirby) is a great writer. Not true. Reading CAPTAIN AMERICA is like reading the script to MARY HARTMAN, MARY HARTMAN. It's awful!

Apparently, a lot of people feel the way we do. Marvel even calls it "the Kirby Kontroversy." And as long as people who dislike Kirby's work continue to buy his comics, hoping for better times, he will stay. I don't buy any of his junk like ETERNALS, 2001, and BLACK PANTHER, but I haven't yet found the strength to bust up my CAPTAIN AMERICA collection. I keep hoping that "this, too, will pass."

At any rate, thanks for saying what a lot of us feel in a medium that is well read.

Please note that what we were trying to do was not discuss Kirby's work in depth; we really thought that much was obvious. We had no intention at that point of explaining why we dislike it; reread what we said if you have any doubts. What we did was ask whether those who really like Kirby's current work could defend it on terms other than that it was by a living legend. For the moment, we won't comment further; we'll try to run your comments as they come in.

Jerry Hofmann, Vestal Plaza Apts. #409, Plaza Drive
Binghamton, New York 13903 [November 27, 1976]

Some time ago in BB, you offered a few comments and quotations this short note, bringing to your attention one particular instance of this practice that I ran across today.

One of my pursuits is the acquisition of those (contemporary) fantasy posters and prints which I believe to be of merit or interest. One reason for this is that I have the sneaking suspicion that today's fantasy artwork will eventually become the object of a scrutiny similar to that now given to the posters of 1890-1910. Another is that I'm a packrat by nature, though one with some sense of taste, I hope. A third is that I am intrigued with comparing contemporary fantasy art with the popular art (posters, book illustrations, prints) of England and France from the latter part of the last century. (Compare Barry Smith with the Pre-Raphaelites sometime.) I look for signs of influence and similarity (theme, composition) between the two, though I hasten to add that I do not try to force such comparisons, attempting to find similarities where there just simply are none.

I've found one example of influence without parallel, I'm afraid. I recently bought Conrad's poster "Elric: The Emperor's Leave-Taking." I also purchased a copy of Peppin's FANTASY (It has finally been brought out in paperback, making it affordable--I highly recommend it to you.). I'd like you to compare the poster with Charles Robinson's watercolor for Wilde's THE HAPPY PRINCE, page 76 in the Peppin book. Interesting, eh? Only the central figures have been changed to protect the innocent, along with the shape of the arches and the one statue in the background. Otherwise, the composition is exactly the same--even down to the stripes of color laid over the steps (immediately to the left of the pillar, right foreground).

George McManus

BRINGING UP FATHER

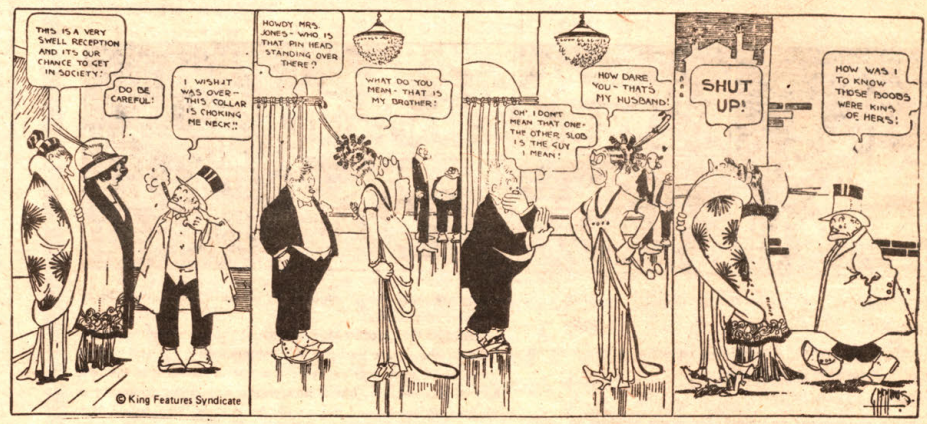
AN ORIGINAL COMPILATION. First collection of the first year and a half of the daily strip, 1913-14. Introduction by Bill Blackbeard

One of the half-dozen most famous strips of all time, built around the socially ambitious struggles of the wife (Maggie) of a newly-rich second-generation Irish working-man (Jiggs), this stunningly drawn feature was at first only tentatively introduced to the comic-page public as one of a number of differently-titled strips, drawn interchangeably on successive days by its unsure creator, George McManus. Already famed as the Sunday page author of *Their Only Child* (and such earlier, unique strips as *Spareribs* and *Gravy*, *Pamhandle Pete*, and *Nibsy the Newsboy*, a visually breathtaking satire of *Little Nemo*), McManus wanted a daily counterbalance -- and quickly found through delighted public response that *Bringing Up Father* was the hit he had been hoping for. Not able to supplant the vastly popular *Only Child* on the Sunday page for some time, *Bringing Up Father* swiftly became the principal strip attraction of any daily paper running it.

McManus' parent Hearst papers framed it daily on their sports pages, where it was rivalled only by Billy De Beck's later *Barney Google* in popularity.

The present collection contains the first full year and a half of *Bringing Up Father* from its initial episode, as well as all the episodes of the other daily strips McManus was experimenting with at the time and publishing alternately with *Father*, so that the reader can follow McManus' inspired fancy weaving from theme to theme until it finally settled for good on the major work of his lifetime. A basic and vital text for anyone concerned with the history of the American comic strip, this volume is also an important adjunct to the understanding of the fierce social tensions in the class-conscious America of the era, which were briefly relieved by the daily chuckles the strip brought to millions of readers through the years, many of whose attitudes and aspirations it faithfully mirrored.

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August publication



Gus Mager

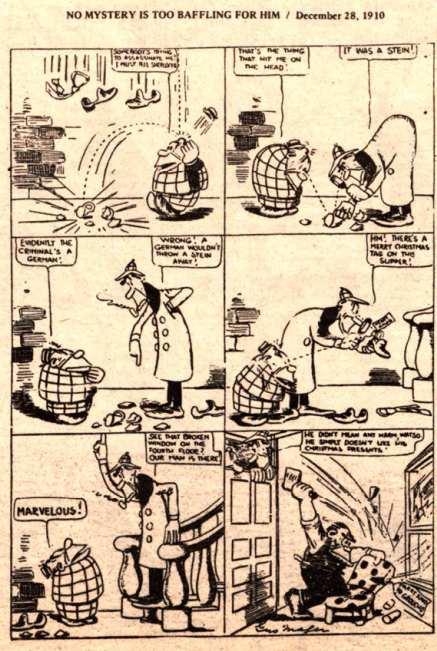
SHERLOCKO THE MONK

AN ORIGINAL COMPILATION. First collection of the complete first two years of the daily strip, 1910-12. Introduction by Bill Blackbeard

The most heart-warmingly delightful and longest-sustained pastiche of A. Conan Doyle's Sherlock Holmes stories was Gus Mager's *Sherlocko the Monk* (later to achieve fame as *Hawkshaw the Detective* in a hundred Sunday papers across the country). Mager's strip, though outlandish and farcical, was no mere burlesque, for its creator was a dyed-in-the-wool Holmes buff, and Sherlocko's sleuthing methods were solidly based on Sherlockian principles. This volume contains the entire first two years of the daily strip, with each day's episode comprising a miniature Holmes "case" or "adventure," complete with problems, complications, and solution, plus a fulsome Watsonian chorus provided by Sherlocko's aide, Dr. Watson.

An instantly successful spinoff of Mager's earlier series of "Monk" strips (*Henspecko the Monk*, *Tigtwaddo the Monk*, *Groucho the Monk*, the titles of which, incidentally, inspired the Marx Brothers when they chose their classic stage names), *Sherlocko* seized upon the comic imagination of its creator and inspired it to the endlessly amusing series of daily variations on the Sherlockian theme collected in this cornerstone volume of comic strip history. The worldwide fraternity of Holmes enthusiasts will especially welcome *Sherlocko's* republication in permanent book form.

288 pp. / 7 x 10 / LC 76-53050
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May publication



"In their early days (the comic strips had an important function) as a form of crude but vigorous satire at a time when American literature in general was saccharine and imitative. The meaner and littler aspects of American life and character were lampooned in the funnies long before Sinclair Lewis discovered *Main Street* or *Babbitt*. And strip pictures caricatured U.S. manners and mores at a time when the motion picture had Mary Pickford, America's sweetheart, as its fairest flower. Corrupted by neither a literary training nor a literary tradition, taking their material from the life they observed around them, the comic-strip artists presented a series of extremely pointed (and fundamentally ill-natured) comments on the American public, which promptly roared with laughter and came eagerly back for more."

"The Funny Papers," *Fortune Magazine*, April, 1933



Dick Moores

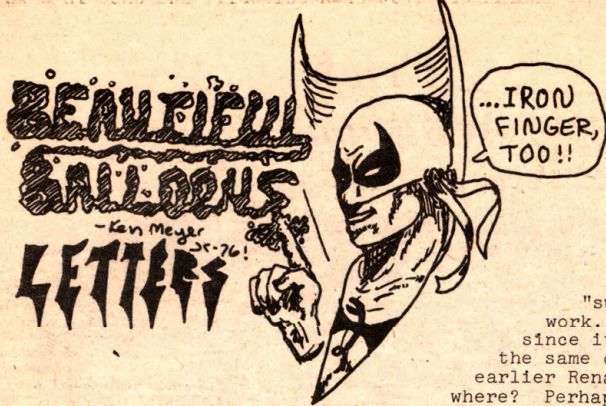
JIM HARDY

AN ORIGINAL COMPILATION. First collection of the complete first year of the daily strip, 1936-37. Introduction by Dick Moores

Jim Hardy, the only serious crime-adventure strip conceived by Dick Moores as a vehicle for the escapades of an ex-con (the strip was first titled *Jim Conley*), was also one of the most graphically absorbing comic-page features of the 1930s, rivalled in visual individuality only by such companion police strips as *Dick Tracy*, *Red Barry*, and *Secret Agent X-9*. The ex-con idea, unfortunately, proved too strong a concept for most newspapers, and the strip's hard-bitten hero was altered to a simple down-and-out fighting his way out of the depths of the depression, while its name was changed accordingly.

Gifted at characterization and possessing an engaging facility with smooth comic and melodramatic narrative, Dick Moores reached a surprisingly small number of newspapers with even the amended version and found his deserved popularity and wide readership only after *Jim Hardy* was reprinted in monthly installments in a popular comic magazine of the late 1930s. A particularly fine example of the serious-continuity adventure strip which came to dominate the comics in the decades after 1925, *Jim Hardy* is represented here by its first full year, including the opening weeks of the very rare and seldom seen *Jim Conley* continuity. Moores, today noted as the continuator of the famed *Gasoline Alley* strip, has contributed an introduction to the volume.

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August publication



thought you might be interested in it.

Have you seen a copy of BEYOND THE LOOKING GLASS, ed. Jonathan Cott, Stonehill Publishing Company, 1973? I just got a copy and am quite taken with the work--it has a nice reprinting of GOBLIN MARKET in it, among other things. Yet I've never seen anyone in fandom speak of it or advertise it for sale. But tear out the two introductions when you get it--"learned" scholarship at its worst. (I'm an academic myself and shiver when I read things like this!)

Post Office service here in Binghamton has been pretty good--letters, even to California, take only 3 days, sometimes 2. Packages get here in good time (except from Canada and, for some reason, from Shawnee Mission, Kansas). Only one package has been damaged, and I get quite a few of them every week.

Someday, we're going to build up a file of swipes for the fun of it. We heard a talk by Larry Ivie at a World SF Con in Washington, D.C., the talk being devoted to the subject of art swipes in SF. He referred to Virgil Finlay as "an excellent editor," for example. One gem was Adkins' reversal of a Frazetta WEIRD SCIENCE-FANTASY cover to serve as a mirror-image back cover of FANTASTIC...

Wayne Fredrickson, 603 Brooks Avenue
Dallas, Texas 75208 [March 12, 1977]

The recent price increase in DC comics has prompted this letter. I cannot understand the reasoning behind DC's move. They increased their prices on 17 pages of "artwork" by 16%. Even Ms. Kahn cannot justify this move by citing inflation. The inflation rate for the country last year was only approximately 8%. Like you, I shall decrease my consumption of National and Marvel comics. Actually, there are very few comics on the market today which are worth the money.

I fear that the two major companies are pricing themselves out of the market. Like it or not, the major buyers of comics are still kids. Would that the publishers would only consider where the kids are going to obtain the money to buy their wares.

The second reason for this letter is a remark that you made a few issues ago. You decried the fact that the quality of book publishing in this country was deteriorating. I agree completely. Recent purchases from major companies like Doubleday and Viking show a low quality of paper and rotten binding. Books are no longer made to last generations. If hardcover books start collapsing from one reading, can you imagine what happens to paperbacks?

I was wondering if there are any publishers besides Don Grant in this country who take pride in their work. Are there any who still publish classics in world literature in leather, or imitation leather, binding with fine-quality paper? If there are, I wish that you would tell me their names and addresses. Certainly, leather-bound books would be expensive, but at least I would possess something to pass on to my children, rather than a pile of dust on my bookcase. Works of literature are meant to last for rereading, not become piles of wastepaper.

Finally, I wonder whether you have been disturbed at the last two issues of TOMB OF DRACULA (#56 and 57). Normally, Marv Wolfman handles the element of violence extremely well, leaving it in the background. The aspect is present with all its terror, but the actual scenes are deleted. I felt the entire issue of #57 was badly managed, especially page 26 (which was something out of EERIE or CREEPY). I am certain that this was only a momentary lapse for Marv.

Have you seen THE ANDROS TARGETS on CBS? It is extremely well written and competently acted. Naturally, it is 65 in the ratings.

As always, we hold that value is in the eye of the purchaser; comic books are worth what they are worth to you--a comic book that gives you 30¢ worth of pleasure may still be worthwhile at 35¢. It is your decision; no one else can tell you what the comic is worth to you. Fortunately, there are several publishers who take pride in their work. Arkham House, founded by August Derleth to publish the works of H. P. Lovecraft, produces books so beautifully made as to bring tears to the eyes of a bibliophile. Dover Books publishes quality paperbacks that will outlast any purchaser. And Hyperion Press (see the catalog running

Now, I'm not going to make any judgments about Conrad's approach to the poster. The fact that the composition is the same in itself hardly bothers me, though it could conceivably bother Robinson's descendants, if they still maintain copyright on the work. Still, I have to wonder why the blatant "swipe" from the Robinson work. But then, who knows, since it seems to me I've seen the same composition in a much earlier Renaissance painting somewhere? Perhaps Robinson himself was only copying. At any rate, I find this an excellent instance of "swiping" and

along the bottom of this column), judging from the series of science-fiction books they issued a couple of years ago, is also a publisher with pride--the paper and binding on those books (paperbound as well as hardcover) is first-rate, designed to last for centuries. Costs of printing, paper and bookbinding keep rising, but there will always be artisans who opt for quality, not just for a fast buck. As for THE ANDROS TARGETS, let me just say that I never saw a newspaperperson like any of the newspaperpersons on that show and I have known several score quite well over the years [this is Don, a newspaperperson with 16+ years in the business, offering this opinion]. Oh, one other thing on durability of books: Do not look for leather bindings if you want a book which will last for decades with no problems. A mere fifty years will absolutely destroy a leather binding which is not carefully maintained; Maggie once inherited a leather-bound encyclopedia which had pages in fine condition--but which scattered a fine brown dust (sort of like Pigpen in PEANUTS) wherever it went. Addresses of book publishers can be found in BOOKS IN PRINT (a copy of which your local large bookseller or library should have)--and books can then be ordered either through the bookseller or (especially in the case of the publishers we mention) direct from the publisher. (Note: Some publishers cannot sell books directly to the public; the bookkeeping costs for, say, Random House are prohibitively high on an individual basis.)

Greg W. Myers, 825 Third Street, Apt. #9
Bowling Green, Ohio 43402

I'm awaiting your annual evaluation of comic circulations. Never in all my years of reading and collecting comics (over 16 now) have I seen the published figures so low. Things look very bad, don't they? It's really sad. I feel the days of a wide line of different titles are numbered, indeed. And with another price increase, it'll be getting worse, I'm afraid. Merchandising is keeping the companies going, as it is, and eventually it won't be able to keep everything afloat. These are troubled times, friends.

Hey, Terry Tominaga, have you got this year's circulation listing ready yet? (And what would we ever do if Terry got tired of sending the list to us?) Already, circulations are reaching the point at which publishers used to dump titles; it used to be that DC wouldn't bother with printruns as low as those of most of its current titles. However, there are other factors (such as percentage sold of the print-run, necessity to maintain a title for merchandising, income from advertising--you get the idea) to be considered. There's gotta be a point, though, below which publishing comics just isn't worth it...

Mike Gold, c/o DC Comics Inc., 75 Rockefeller Plaza
New York, New York 10019 [March 21, 1977]

COLLIERS piece. It is unfortunate fans don't spend more time checking out the business side of comics--it is just as interesting as the editorial side, perhaps even more so because of its lack of exposure. There are oft-asked questions which defy simple answers because this business background is lacking: why do you publish so many titles, why must ads break up stories in multi-feature comics, why don't you bring back (insert your favorite cancelled character), why doesn't Neal Adams draw everything... Distribution, of course, is the greatest realm of confusion, but production, advertising, and merchandising considerations deserve equal illumination.

I was interested in the Maine-vs.-Ohio conflict. Different strokes for different folks; your writer, I suppose, had a healthy attitude for one who lives in Maine and gets confused at people panicking at 2" of snow and below-zero temperatures. Having lived in Chicago most of the past 26 years, I simply loved New York's winter of '76-'77. My fellow New Yorkers thought the world was coming to an end. New Yorkers ALWAYS feel the world is coming to an end--the crime rate is LOWER here than in most major urban areas, the average temperature is one of the highest in the North, the Culture is fantastic...but New Yorkers hate it. Weird folks in this town.

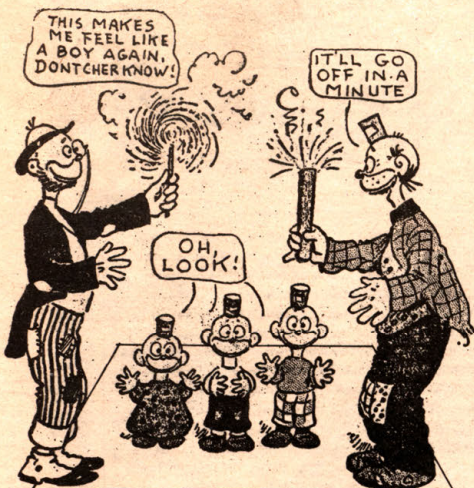
There's another facet to problems of this last winter; homes and lifestyles in an area (not to mention wildlife and cultivated crops) tend to be organized according to the weather of that area. Homes in some areas don't require the insulation and heating systems of homes in other areas. A space-heater can heat a chilly room in a pinch and a huge heating plant would be a waste--unless freak weather strikes. We understand that virtually the entire tropical fish industry in Florida was wiped out by low-temperature fish kills. And that doesn't even bring up cases in which drivers who have never encountered a slightly icy road must drive on one. [On rereading the above, we'd like to make clear that the space-heater example was not an example from our neck of the woods. No way.]

Thomas Hegeman, Albany Law School, Residence Hall, Box 88
Notre Dame Drive, Albany, New York 12208 [March 15, 1977]

Bernard Sachs is now in commercial art. Exactly

what he does I don't know--I suspect advertising. His relatives were very happy when he got out of comic books. I guess they felt comics were beneath him. Seems fans aren't the only ones with this problem. I learned all this several years ago when a friend of the family found out I collected comics. Her nephew (I think that's the relation) is Bernard Sachs. She was rather surprised that I knew of him.

BB#57 had a really nice batch of news clippings. In one way, it's kind of ironic. When Jay Zilber was putting together FF #3, he wrote all contributors to be on the lookout for weird newspaper articles to use in the LEAD BALLOONS column. I dunno. Maybe there's some kind of poetic justice that the Cleveland papers alone come up with more stories than Jay's contributors.



"I have that fallacious feeling of absolute knowledge that a first edition of Theodore Dreiser will have only the value of its cover for a quaint period chocolate box in 2000 A.D., whereas the single copy known of three famous comic strips, say 'Mutt and Jeff,' 'Andy Gump,' and 'Krazy Kat,' complete from their beginnings, cut out and pasted in endless oilcloth-covered volumes by an invalid spinster of the epoch on an isolated farm, will have something like the value of the original manuscript, say, of the Book of the Dead."

William Bolitho, "Comic Strip," in Camera Obscura, 1930

Frederick Burr Opper
HAPPY HOOLIGAN

AN ORIGINAL COMPILATION. First collection in full continuity of two complete years from the Sunday strip, 1904-05. Introduction by Richard Marschall

Fred Opper's brightly beaming, tin-can-hatted urban tramp--hero of his immortal Happy Hooligan--is the Dostoyevskian idiot of the comic page: a totally good man, he suffers continual abuse and misinterpretation at the hands of his fallen fellows, particularly the Keystone-helmeted police of his period, who continually club him around the tin can and cart him off to the pokie. Initially the lonely central figure of a Chaplinesque weekly color ballet, Happy became surrounded by the mid-1900s with a bevy of relatives and associates spawned by Opper's richly fertile imagination, such as the separately famed Alphonse and Gaston, Maud the Mule, Farmer Si and his wife, Lord Montmorency Hooligan, Gloomy Gus Hooligan, etc., etc. Often featured in Sunday strips of their own, these companion comic characters added spice and creative complexity to the originally simple Hooligan concept as Opper pioneered suspense narrative continuity from week to week with his several color supplement features.

Opper was one of the great pioneer figures of the American comic strip. In 1899 he had been hired by William Randolph Hearst to draw humorous cartoons. Prior to that, Opper had won fame as a book illustrator and political cartoonist for Puck. Happy Hooligan made its first appearance in 1900, and was an instant hit. This Hyperion collection covers two vintage years of Opper's masterpiece as it appeared initially in the Hearst Sunday pages of 1904-05. Brilliantly comic and superbly delineated, Opper's Hooligan strips--reproduced here in black and white from the original color--are as outstanding now as when they were first published. Truly, it can be said of them, in George Herriman's memorable phrase, that they are indeed "manuscripts of the sun."

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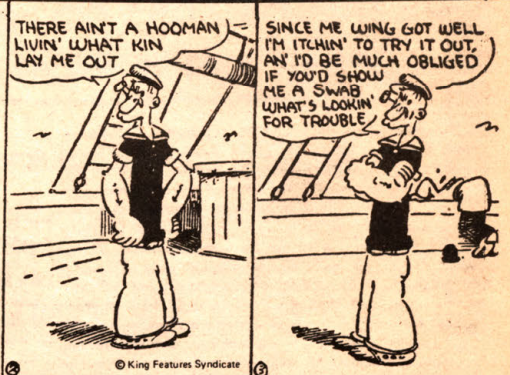
Elzie C. Segar
THIMBLE THEATRE
Introducing POPEYE

AN ORIGINAL COMPILATION. First collection of the rare daily strips in which Popeye appears for the first time; complete run from 1928 to 1930.

Introduction by Bill Blackbeard

Easily the rarest and least-read centrally important episode of any major comic strip is that in which Elzie Segar introduced the immortal Popeye into the raffish dramatis personae of his daily Thimble Theatre. Appearing by the late 1920s in only a handful of minor newspapers, the splendidly ludicrous and richly fanciful comic adventure strip by Segar was the entertainment preserve of the perceptive intelligentsia (much like Pogo and Barnaby later). However, it baffled the general public with its acid array of irascible and obnoxious characters (for there was nothing in the least "cute" or routinely appealing about Castor Oyl, Olive Oyl, Ham Gravy, or the other principals of the Theatre), its seemingly simplistic style and its fluctuation between cliff-hanging suspense and slapstick farce. Even Segar's introduction of a new animal character in 1928 (at the outset of the sequence included in this volume), a bit of business that had surefire audience appeal in most strips, did little to charm the general reader, since Segar's character was--of all conceivable creatures--a bug-eyed chicken with magical properties, called Whiffle Hen.

To the Segar cognoscenti, of course, the hen was a further delight, but she did nothing to improve the strip's general readership. Popeye, on the other hand, proved to be something very much else indeed. When the feisty, powerful sailor with "good instincts" appeared in the Theatre on January 17, 1929, the Segar strip swiftly became the most ardently read feature in the papers carrying it. By the end of 1930, the newspaper circulation of Thimble Theatre had multiplied enormously and kept mounting. Since the bulk of Segar's new public had never read the Popeye origin story publishers bombarded King Features with demands for the rights to reprint it--but King had already thrown away the proofs and the original art, and since no publisher then



wanted to work from the newsprint reproductions, millions of eager readers never got to see the 1929 epic. Subsequent strip collectors (an active, foresighted species even then) were unable to find complete runs of the sequence due to the extreme rarity of copies of the papers that published it--mostly afternoon sporting sheets that were discarded as swiftly as read, and were filed by few libraries.

Despite all these problems, the classic story appears here at last, painstakingly reassembled by the San Francisco Academy of Comic Art from the only surviving files of three of those scorned sports dailies (none of which published the entire sequence, since it was a habit of a paper using Thimble Theatre to drop their least read strip whenever an advertiser wanted space on the comic page), and as the reader can see, it is quite as hilarious--and as incredibly gripping--as it was on its original appearance. The republication of the Popeye origin narrative is possibly the major comic strip publishing event of the past twenty years.

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Richard F. Outcault
BUSTER BROWN

AN ORIGINAL COMPILATION. First collection in full continuity of a complete year from the Sunday strip (1906). Introduction by Richard Marschall

One of the half-dozen most famed strips of the comics' first decade of full-fledged existence at the turn of the century, R.F. Outcault's Buster Brown was the artist's first nationally popular strip, and one of the most widely popular of all time. (Two earlier and equally good Outcault strips, The Yellow Kid and L'il Mose, were at once too regional in reference and calculatedly low-brow in tone to engage much broad public interest beyond New York.) Buster, a handomely-dressed and pugnacious little boy, accompanied by his richly-fanged bulldog pet, Tige, terrorized his parents and friends by a series of ferocious pranks for over twenty years, and was regarded by the widely welcomed

sale of his image (and Tige's) on clothing, glassware, books and shoes (the latter sold under his name to this very day).

Often hilarious in concept and execution (Outcault's way with art was wholly engaging), the Buster Brown color pages--the strip ran only as a Sunday supplement feature--were reprinted in fragmented form under a dozen different book titles for decades. The present compilation represents the first gathering of a prolonged Buster Brown sequence of Sunday color pages to be presented in order as originally published. Printed in black and white, this initial volume demonstrates that little in graphic or narrative impact is lost from a memorable strip by the omission of color. A striking and delightful collection.

128 pp. / 8 1/2 x 11, oblong / LC 76-53053
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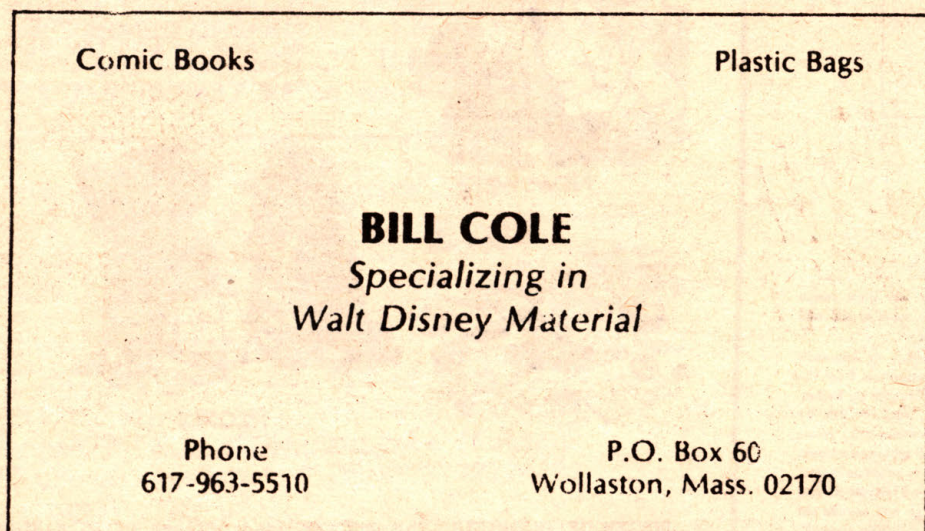
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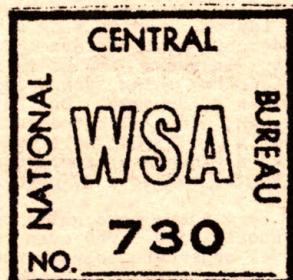
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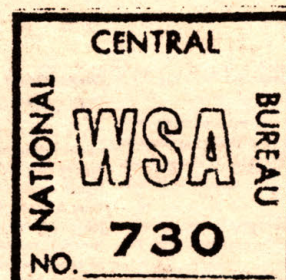
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A black and white illustration of a man wrestling a bear. The man is on the left, wearing a loincloth, and is in a defensive stance, leaning back with his arms raised. The bear is on the right, facing the man, and is in a pouncing or attacking posture. The background is plain.

MAY 6-8, '77

CREATION

PART TWO

The CREATION CONVENTION has long been a once a year event, the top attraction for the fan of comic books, fantasy, horror, films & television; the whole range of popular arts.

Now, for the first time we'll be running CREATION more than once a year! And the very next time is MAY 6th to 8th at The TAFT HOTEL conveniently located at 7th Avenue and 50th Street. If you've been to past CREATIONS you know to expect the best in panels, guests, art displays and exhibits, speeches, films & television retrospectives, dealer's rooms, and special events. We are working round the clock to provide you with a very special, exciting three days at CREATION PART TWO.



TAFT HOTEL, 7th AVENUE & 50th STREET, MANHATTAN.

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OF CARTOON AND
GRAPHIC ART MEMBERS
DOUG MURRAY
TOM ROGERS
TOM SCIACCA
JIM BURNS
PAUL BONNANO
TOM YEATES

and many, many more
still to be announced.

SPECIAL GUEST JOE ORLANDO

of ec & dc comics.
on saturday at 2:30 p.m.



FILMS:

Flicks from the worlds of SF, horror, fantasy, animation and comedy. We are still in the process of putting together the best program of films we can--- some already tentatively set include JUNGLE JIM- a feature with Weismuller and Reeves; a MONTY PYTHON flick, a DISNEY feature, the complete KING OF THE ROCKETMAN SERIAL, a BRUCE LEE film, cartoon and television items and special treats.

CONVENTION CHAIRMEN ARE:
Adam Malin and Gary Berman

TIMES

Here are the times for CREATION PART TWO:
Friday, May 6: open at 5PM, dealer's room to close at 9PM, films go until 2AM. May 7: open at 10AM, dealer's room closes at 7:30PM, films go until 2AM. Sunday - open at 10AM- close at 5PM...

**COMIC BOOKS!
POSTERS!
ARTWORK!
FILM ITEMS!
HORROR MAGS!
AMERICANA!
FANTASY!
COLLECTIBLES!
AND MORE!**

the schedule of EVENTS

We have attempted to put together an interesting, exciting, and creative schedule of events for you at Creation Part Two. Here is the tentative schedule-- of the main attractions of the convention:

FRIDAY, MAY 6th: dealer's room opens at 5PM. Films will run from 9PM until about 2AM.

SATURDAY, MAY 7th: dealer's room opens at 10AM.

NOON: "The Fan Press": Gary Groth has been involved in fan publishing for over ten years. He has put together an informative discussion on this topic.

1PM: "The Corporate Artists": a panel talk on what it is like to work under the restrictions of the corporate structure in a creative field such as comics. Staffers at Marvel and DC will participate in this discussion.

2:30PM: "Guest of Honor Speech": Joe Orlando is our very special guest of honor at Creation Part Two. His work at EC comics of the fifties is legendary, and currently he is at DC comics doing great! Joe will be interviewed on stage. Audience participation is welcomed.

4PM: "Independent Artists and Company": As you all know, there are several artists in the field you own or operate their own companies. Here's the hows and the whys behind their operations.

5:00PM: "Kamandi": The "Kamandi" book is currently 1 of the comics best selling books. Denny O'Neill & Jack C. Harris will write, set up story boards, & edit a future issue of "Kamandi" on stage with the help of the audience. Should be dynamite!

6:15PM: "Frank Thorne/Red Sonya": Frank Thorne, the very creative man behind the popular "Red Sonya" will be interviewed on stage at Creation Part Two.

7:15PM: "Auction I" Auctioned off at no-minimum bid will be some very fine stuff: comics, artwork, etc. We promise you some really good bargains so be on hand for the fun!

8:00PM: THE COSTUME PARADE!: Definately the highlight of any Creation Convention. Come to watch or come as any character from comics/fantasy/SF or your imagination. Win these prizes: \$75 top in male and female categories. Cash prizes for second and under fifteen age categories as well. BE THERE!

9PM: Fine films in the tradition of past Creations: fun, horror, fantasy, science fiction until 2AM!

SUNDAY, May 8th. Open at 10AM.

NOON: "DC Comics: Direct Currents": All the latest news and scoops from DC with many guests from DC.

1PM: A special hour still in the planning stages.

2PM: "Stump the Experts" with a question on TV, film comics, etc. and win valuable prizes.

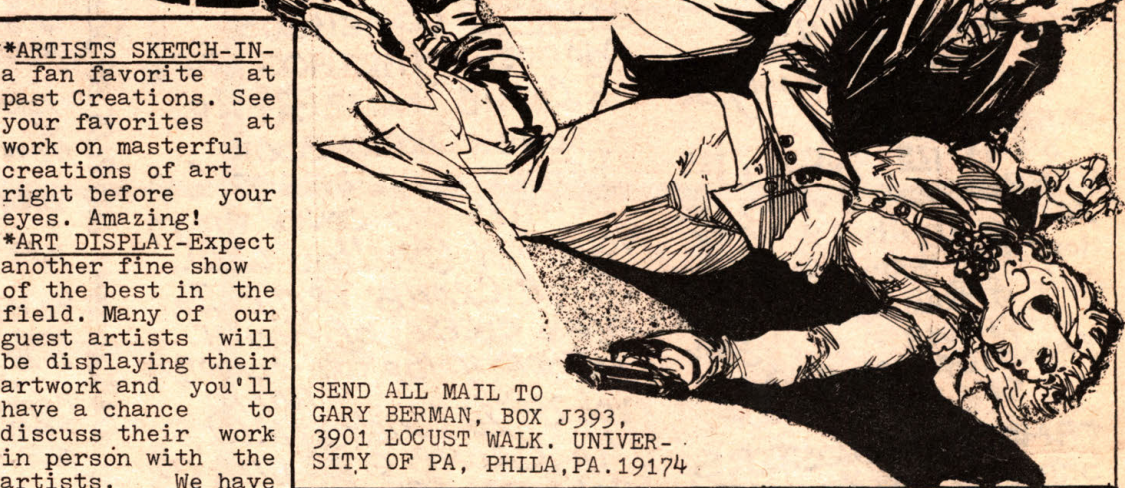
3PM: "Fantasy in celluloid": A panel on this topic.

4PM: "Marvel!": News, views, comments from the Marvel staff. Your questions answered!

5PM: "Auction II": More of the same. Bargains, etc.

MAY 6-8, '77

CREATION PART TWO



*ARTISTS SKETCH-IN- a fan favorite at past Creations. See your favorites at work on masterful creations of art right before your eyes. Amazing!

*ART DISPLAY-Expect another fine show of the best in the field. Many of our guest artists will be displaying their artwork and you'll have a chance to discuss their work in person with the artists. We have a special showing of artwork by the fantastic Marcus Boas: oil paintings you won't believe.

*SMALL DISCUSSIONS- We have a small auditorium that is available for you to lead a talk on a favorite subject: Write us now with your idea and we'll give a time.

*PROGRAM BOOK- Free to every one in attendance: Book features artwork, & articles, ads and photos from Creation One.

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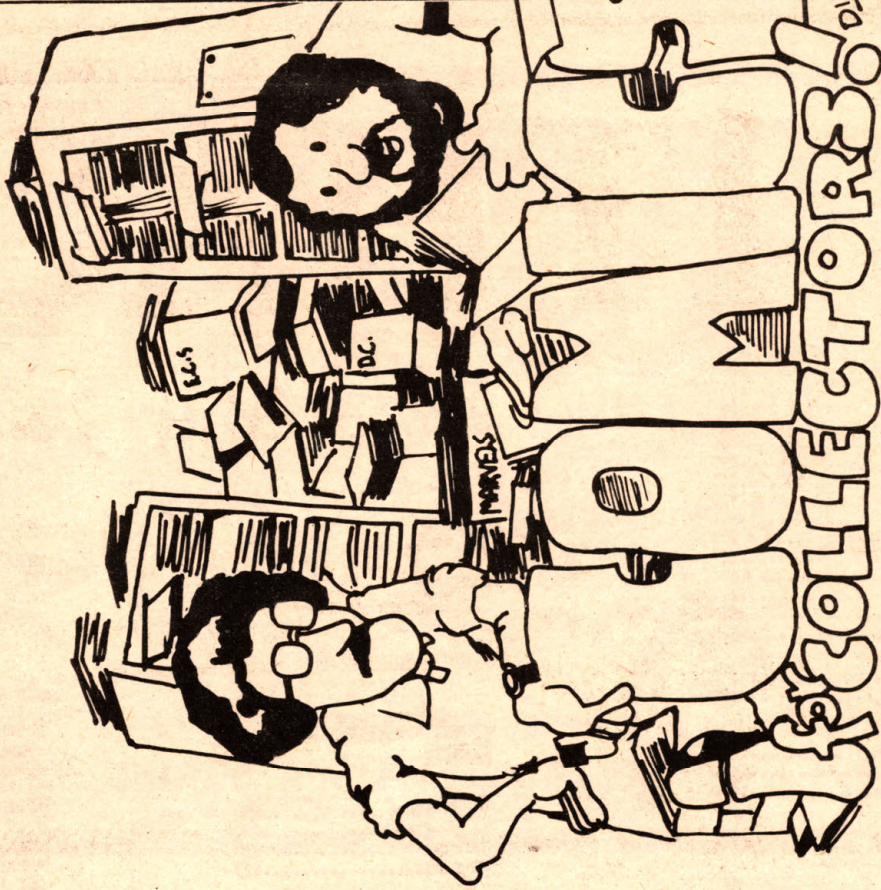
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11VG/F	12 ⁰⁰
13G/VG	12 ⁰⁰
16GNG	10 ⁰⁰
17VG	10 ⁰⁰
18VG	10 ⁰⁰
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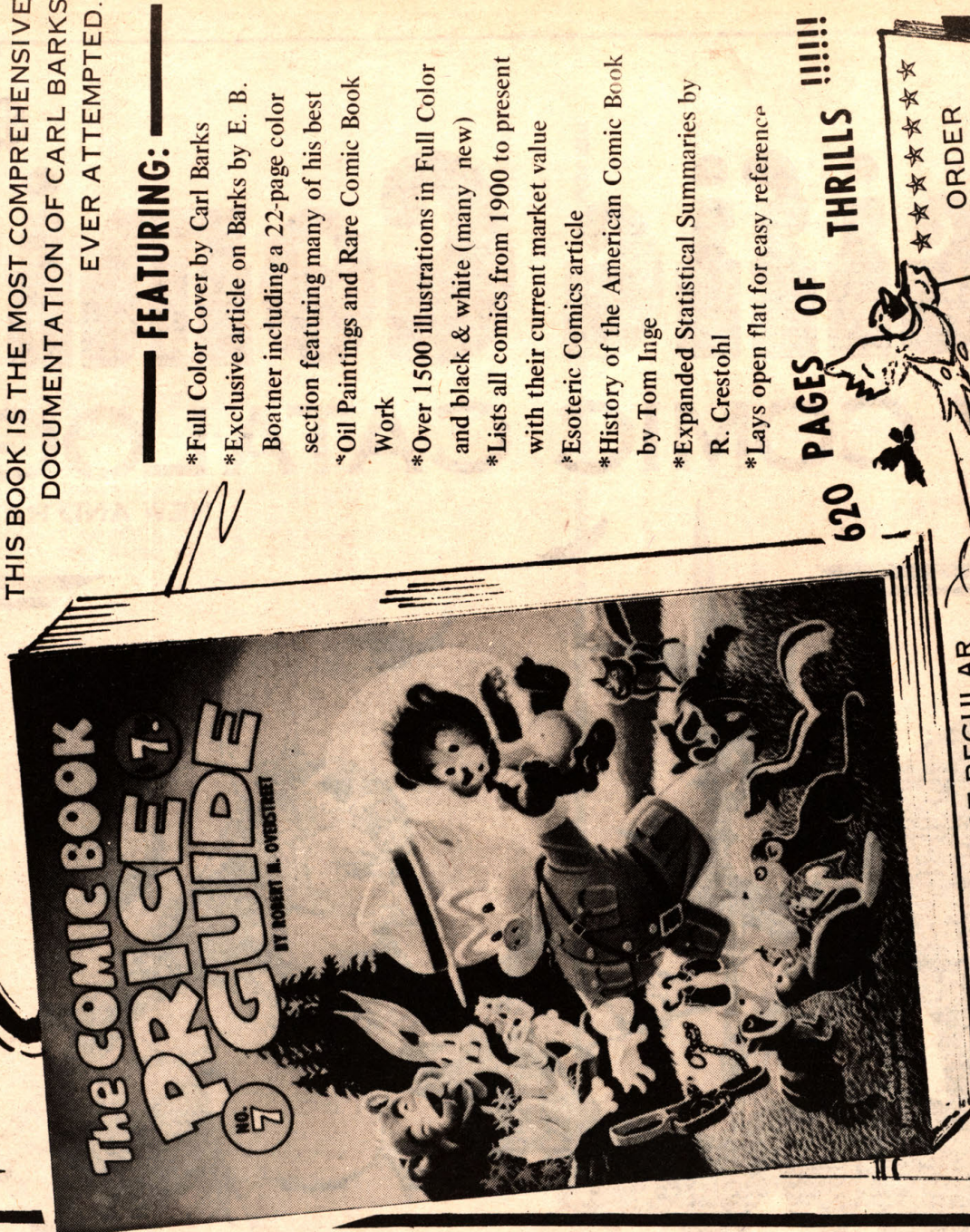
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Plans will continue to be made right up to convention time, but there are a few solid items which can be announced in advance. For example: Our guest list at present includes E. Nelson Bridwell, Steve Gerber and Howard Bender. Our Fan Guest of Honor will be Howard P. Siegel.

ANNUAL COSTUME COMPETITION: This year's theme is Justice League and Justice Society of America. Costumes already selected by participants: Batman, Batwoman, Robin, Dr. Fate, Green Arrow, Golden Age Green Lantern, Doiby Dickles, Power Girl, Dr. Midnight, Marlequin, Silver Age Atom, Phantom Stranger and Red Tornado. There are still others available, so enter soon. ***PRIZES WILL BE AWARDED***

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DEALERS: Dealer rates are \$15.00 per table, if reserved before April 1st. The rate will be \$20.00 per table after that date.

WORKSHOPS: PITCON '77 will offer a series of creative workshops - cooperative sessions in which fans and pros will exchange ideas and work together. Workshops will include: Writing for Comics; Drawing for Comics; Fanzine Writing. If interested, you must register in advance. Workshop admission charge is \$2.00 per session. Hint: register early - space is limited.

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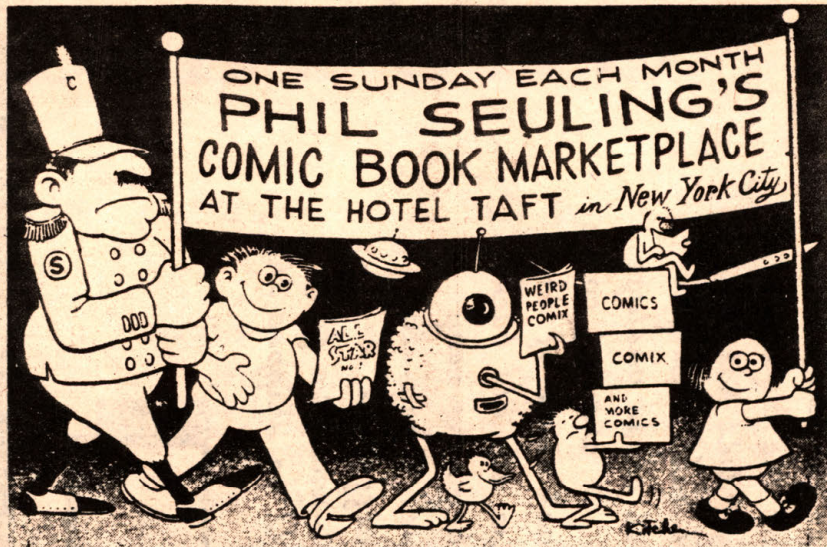
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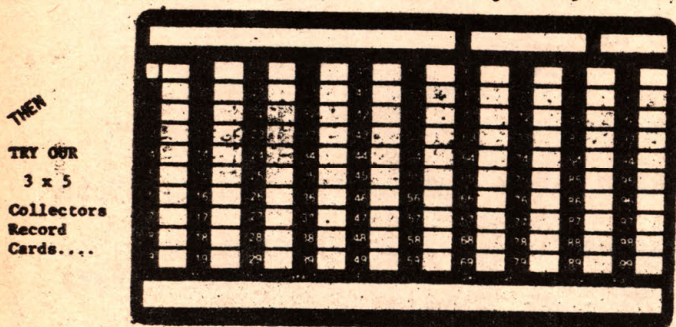
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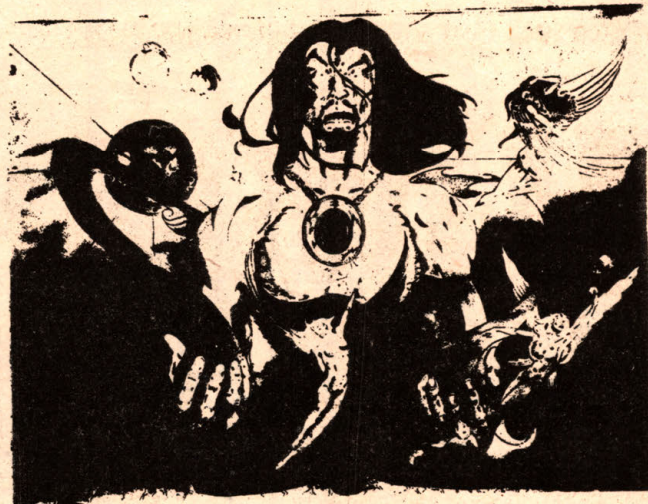
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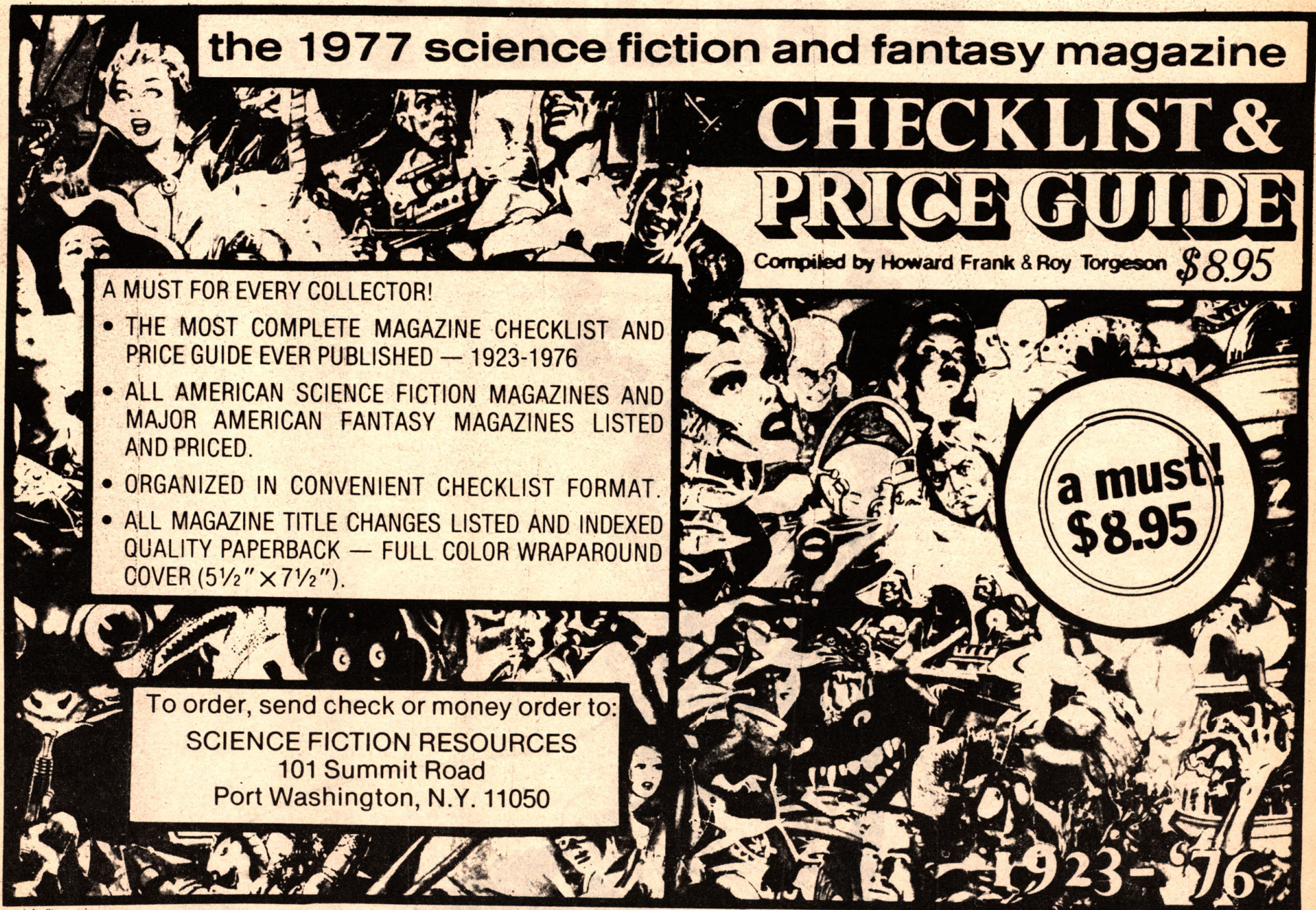
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Ballyhoo Jan. 1933 (comic cartooning) G-VG \$5
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CHAPTER ONE

OMEGA AND ALPHA

The end of the alphabet and the beginning of it all over again. I hope this time around that you find something that you like. Since I do these ads several weeks in advance, the new Price Guide will be out when you see this ad. Maybe you will find some bargains.

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Winnie Winkle 4c94vf (spot and crease on cover)	8	All Winners 2vg (spine roll)	100
Wonder Woman 6vf (cut off center)	35	10nm (crease on cover)	90
World's Best lvgf (crease on cover, inside pages white)	200	14nm	65
13f (tiny tear on spine)	33	Amazing l1nm (Timely; cvr loose; tear at staple)	90
20g (tears on both covers)	17	Amazing Fantasy 15vg (pieces off edge of cover)	120
31f (tiny piece off spine)	12	America's Best lnm (some browning inside front cover)	125
33f (tiny piece off spine)	12	4f (tear on spine)	30
34f	28	9nm (top trimmed crooked)	15
Wow 16nm	17	America's Greatest lvgf (tear on spine)	115
29nm	40	Animal Fables lnm	25
X-Men lnm	7	1f	15
2vgf	4	Avengers 2vf	25
3vgf	5	3f	15
4vf	5	5vf	10
5vf	15	Bang-Up lnm	60
Yellowjacket l1nm	105	1f (tape on spine)	35
Young Allies 2vf (centerfold loose)	125	Bat Man l1vgf (slight spine roll)	45
4nm	60	Big All-American l1nm (tiny tears at spine)	275
5vf (tear on cover)	55	Big Chief Wahoo 2vf (tiny tape inside cover)	10
7f1nm	55	Big Shot l1nm (crease on cover)	95
9nm	45	1nm	110
10f1nm	30	18vf (piece off front and back covers)	14
12vf (some int. pages torn, sun shadow on cover)	35	36f1nm	7
13f1nm	15	39nm	7
Zip 39vf	5	41f1nm	6
43f (tiny piece off cover, cover loose)	5	42f (pencil on cover)	4
Action 20f1nm (aging and some chips missing)	90	44nm	7
31nm	50	50nm	7
35f1nm (tear on spine)	40	Bill Barnes lnm	20
77nm	20	Bill Boyd lnm (but tear on cvr)	12
88vf (tiny piece off btm cvr)	13	Billy the Kid lnm (Toby)	13
Adventure 43f (minor tape inside cover)	55	Blackhawk 10vf (browning, pgs uncut)	40
45vf (slight roll)	60	Blue Beetle 2vg (spine roll)	18
50vf (tape inside spine)	60	20nm	7
55nm (two copies)	70	38vf (crease on corner)	19
56f1nm (pencil on cover)	70	Boy 17vf (sun shadow on cover)	20
57vgf (tape on spine; some pencil on cover)	45	20vf	15
59nm	70	23nm	8
62vgf (spine roll)	60	26vg (spine roll)	15
96nm (tiny piece off spine)	25	33f1nm (tiny dot off cover; tiny tape inside cover)	6
124f	6	34f1nm (same as above)	6
Air Fighters lnm	125	37nm	10
2/4nm	20		
All-American 31f1nm	40	CONTINUED NEXT WEEK	
44nm	30	CHAPTER II	
All Hero lnm	140	COMMANDOS AND CAPTAINS	
All Star 17nm	120	etc.	
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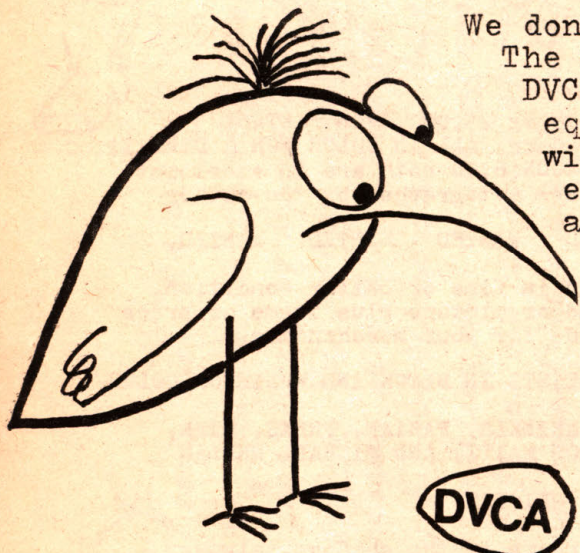
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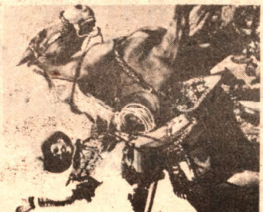




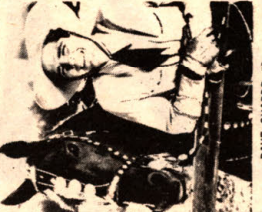


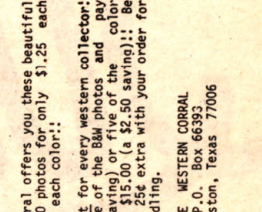
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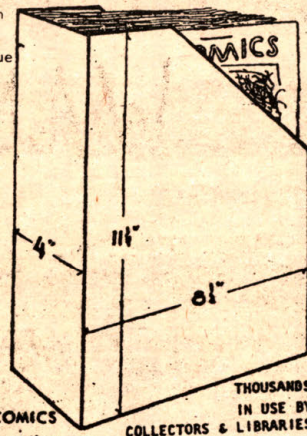
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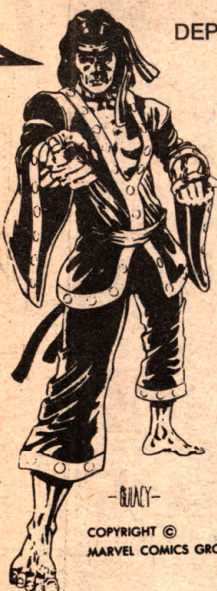
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